

November 1960

National Parent-Teacher

What's the Score on Juvenile Delinquency?

Time Out for Television

Spurring Their Progress in School

P.T.A.



Objects of the National Congress of Parents and Teachers



To promote the welfare of children and youth in home, school, church, and community.

To raise the standards of home life.

To secure adequate laws for the care and protection of children and youth.

To bring into closer relation the home and the school, that parents and teachers may cooperate intelligently in the training of the child.

To develop between educators and the general public such united efforts as will secure for every child the highest advantages in physical, mental, social, and spiritual education.

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Because a man appreciates a big return for a small investment

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Because a man is convinced that nothing is too good for his children

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Because a woman wants to see her dreams come true—but knows those dreams must have a firm foundation in reality

Because a woman wants to keep her mind alert

Because a woman wants the help of experts, not only for her child's eyes and ears and teeth but for all-round development

Because a woman wants her children to grow up in the best possible community



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THE
PRESIDENT'S
MESSAGE

Notable Days

FOR FORTY YEARS November has been a significant month on the P.T.A. calendar. Every year since 1920 one week during the month has been proclaimed American Education Week—a time for the American people to review and evaluate the aims and achievements of their schools. For accomplishing the purposes of the Week, the P.T.A. bears heavy and welcome responsibilities.

This year November holds an added significance for us, for we shall also participate in the observance of the first National Child Guidance Week, November 27–December 3. This event launches another most necessary project—a new, long-range program to prevent emotional disorders and delinquency among children and youth.

Both weeks will be weeks of learning and labor. And both will be beginnings, the start of fifty-one more weeks of further effort; for those who labor on behalf of children's education and welfare get no vacations. But they do get, as we know well, plenty of fringe benefits in terms of satisfying work and a good conscience.

The theme of American Education Week, November 6–12, is "Strengthen Schools for the 60's." If we would strengthen our schools, we must of course study them to discover their strong points and their weak points. Yet we cannot appraise their strength and weakness without first raising hard, fundamental questions: What do we want the schools to do for children? What is their first important function, their second, their third? As we seek to set priorities in educational tasks, let us make sure that children, not changes, get top priority. Change for the sake of change is not the P.T.A. way. Educational changes are essential, but they should be made with foresight and insight—foresight as to consequences and insight into children's needs and well-being. Change as well as the status quo must be evaluated.

National Child Guidance Week will be a week not only of learning but of appraisal. We shall be learning about positive approaches that we can take to keep children emotionally healthy. We shall also be appraising our homes, schools, and communities to see whether they promote practices and experiences in human relations that foster or fetter healthy, resilient personalities—personalities able to cope with the pressures and perplexities of our complex, competitive, unpredictable world.

The prevention of delinquency and emotional disorders cannot be left to professionals alone—psychologists, psychiatrists, educators, social workers, law-enforcement agencies. The professional men and women responsible for Child Guidance Week and for the new preventive program emphasize that nothing is so important in building mental health as the guidance and understanding that children receive from their parents.

They tell us also that successful prevention will depend on the long-term teamwork of parents and scientists. Year by year scientific research gains reveal new insight into personality development and human behavior. But what will this insight avail children if it is stored away in technical journals that are beyond the understanding of laymen? It is parents who must put this knowledge to work for the benefit of children. How, then, can we promote communication between scientists and parents?

ONE MEANS OF DOING SO is through our own P.T.A. magazine. In bringing parents and scientists together, no medium has a longer tradition or a richer record of success. Every issue brings scientifically tested, usable information to help parents keep their children emotionally stable, mentally healthy, and morally sound. In the pages of the *National Parent-Teacher* scientists speak to parents—and they speak

in

November.....

in lively, understandable language, in warm and friendly terms.

What more constructive contribution can we make to prevent delinquency and emotional disorders than to promote a wider circulation of our magazine? What more constructive approach can P.T.A.'s take than to organize more study-discussion groups using the parent and family life education programs published in the magazine? During National Child Guidance Week let us redouble our efforts to make every P.T.A. member a subscriber to our magazine and a participant in a P.T.A. study-discussion group.

AMERICAN EDUCATION WEEK and National Child Guidance Week are not unrelated. Home and school, as every P.T.A. member knows, are inseparable partners. For children's intellectual development, the schools no doubt bear a major share of responsibility. But for children's attitudes toward learning, for their aspirations and goals, their moral standards, their emotional and spiritual health, our homes are primarily responsible. On the other hand, although the school's primary function may be to develop intellectual powers, it dare not neglect children's mental health—if only because emotional disorders undermine the ability to learn. "If our schools would be 'fountains of learning,'" wrote Dr. Hollister in this magazine last month, "they must also be 'islands of understanding,' where young personalities are strengthened." During both these weeks, therefore, we shall be concerned with the home and with the school and with home-school cooperation.

I know you need no reminder of Book Week or of still another important event in November—the Religion in American Life program. Every November for the past twelve years R.I.A.L. has instituted

a campaign, continuing throughout the year, to encourage families to worship together each week in church or synagogue. If we would give our children spiritual strength and stability, we must give them a faith to live by.

THIS MONTH OF NOVEMBER brings also our day of national Thanksgiving, when we gather our families together to rejoice reverently in the many gifts bestowed upon us by our Maker. We give thanks for the precious and miraculous gift of life itself and for the life-sustaining earth and sun and sea. We give thanks that we live in a free land where people speak, move, assemble, and worship in freedom. We are grateful that our nation is concerned for its children. We are grateful for the conscience and compassion that move our country to help other nations to end illiteracy, disease, and poverty among their peoples. And not least among our blessings on this Thanksgiving Day we may count our great parent-teacher organization. We are grateful for the tasks that are ours as P.T.A. members. We give thanks for opportunities to labor to the end that every child in our midst may be blessed with a good home, a good school, and a community where just, generous adults provide good examples for the young. For every step toward the realization of this great American dream, we give heartfelt thanks.

To each of you my warmest wishes for a joyous family Thanksgiving.

Karla V. Parker

President, National Congress of Parents and Teachers

What's the Score on

JUVENILE DELINQUENCY

WILLIAM L. EVANS

THE SCORE ON JUVENILE DELINQUENCY can't be found in statistics. Statistics often tend to distort the true picture; they seldom prove anything. Moreover, the delinquent is a growing, feeling, acting child or youth, not a statistic.

Unstatistically speaking, then, what are the facts about delinquency? What's the dynamic story of its causes? What action programs can help prevent and control behavior by children and youth that violates the standards, or norms, of the community? What are community attitudes toward delinquents? And what are their consequences? In the answers to these questions we shall find the current score on juvenile delinquency.

Although the facts are not all in, there is considerable agreement among professional workers on the meaning and significance of delinquent conduct, or "norm-violating behavior," as sociologists often call it. There is also some agreement on ways to help youngsters who are violating community norms or seem headed in that direction. And there are in the United States today four major, rather distinct attitudes or approaches toward young norm-violators, their peers, and their families. Let's examine these attitudes first.

Despite its ineffectiveness, the *punish-by-retaliation* attitude is still dominant in most communities. Recently the New York City Council passed a resolution urging the police commissioner to make the nightstick standard equipment for policemen on the day patrol. The commissioner, wisely refusing, pointed out that a club can't curb delinquency, but he roused the ire of the city fathers, who were bent on coming to grips with the problem.

A good many people, even some professional

youth and family workers, belong to this get-tough, treat-'em-rough school of thought. Advocating the use of the woodshed, the nightstick, or the lockup, they want to deal with the delinquent by striking back at him—or his parents. Their contention is that if the young offender (and/or his parents) is made to suffer, he will have learned his lesson—not to rebel against community standards again.

Reprisal rejected

The *positive-humanistic* mood is also visible in many towns and cities. People with this attitude think of the delinquent as not so much a problem child as a child with a problem. Believing that there are reasons for his antisocial behavior, they hold that the delinquent needs a helping hand rather than the back of a hand. So far so good, but community efforts generally end in some futile or inadequate measure. The community establishes a curfew or provides a new playground or elects as juvenile court judge a kindly old lawyer who likes boys. But the delinquency problem continues.

Among professional workers who deal with delinquents and their families the prevailing mood can be described as *therapeutic*. They assume that the youthful offender is suffering from deep interpsychic conflicts. Viewing him as a sick person who needs treatment, they make a plea for adequate psychological, psychiatric, and casework services. A child guidance clinic is often seen as the answer.

Yet even if there were enough adequately staffed clinics, the therapeutic approach by itself is no sure cure for the delinquency problem. The records of the Wayne County Clinic for Child Study, a court-affiliated center in Detroit, are typical. A follow-up

study over an eighteen-year period showed that approximately 43 per cent of the delinquents seen at the clinic continued as adults to engage in socially unacceptable behavior.

The newest approach, seen chiefly in some of the larger cities, can be called *cultural-reconstructionist*. It assumes that the basic problem in many, if not most, delinquency cases involves conflicts between value systems. The cultural-reconstructionist view recognizes that within a community there are groups, or subcultures, whose values and norms differ from those of the dominant community. The youngster who rejects community standards may be adjusting to the demands and standards of his family, gang, neighborhood, or school. It is these nonconforming groups (from our point of view) that the cultural reconstructionists view as patients to be treated. They seek to change the "rule book" of conduct or values that a youngster is following and to give him a better one. Community forces—the home, church, school, club—are all called upon to become "change agents."

This approach, which is only now making itself felt, promises to be a much needed supplement to more traditional community efforts. It is being used by the Children's Bureau of Passaic, New Jersey, a school-centered study facility. Here the whole school experience, supplemented by other community efforts, is used to change the delinquent's behavior by modifying and improving his values. In New York City and Boston, social workers become "change agents" for street-corner gangs. The worker makes friends with the gang. He then tries to help the potential or actual delinquent to redirect his activities and find status and prestige in behavior that does not violate community norms.

Notable efforts to change behavior and value systems are also being made by housing authorities. In many housing centers across the country leisure-time activities, including athletics, arts and crafts, social clubs, and special events programs, foster wholesome personal, family, and community relationships and give meaning and value to a law-abiding way of life.


Historically the church has always been an effective change agent. Schools, social work agencies, housing developments, churches—all these institutions can change the behavior of large numbers of people and thereby improve the culture in which youngsters grow up and from which they derive the values that direct their behavior.

How can a community plan an action program to prevent and control delinquency—a program that has a chance of succeeding? The first question to ask is,

**An article in the 1960-61 study
program on adolescence.**



© H. Armstrong Roberts



Everybody has opinions about the weather and juvenile delinquency. But when we want weather facts we turn to a meteorologist, not the man next door. For the score on juvenile delinquency we bring you the research-based views of a specialist on this complex problem.

What does research say? Research provides sound theories as an underpinning for action. Nothing is so practical as the theoretical approach. The trouble with many community programs is that they are based on guesses and myths, haphazard shots in the dark that fail to reach the mark. They result in an impractical-practical community operation that deals merely with surface symptoms and fails to reach the roots of the problem.

It's true that there is still much research and thinking to be done before we can explain the meaning and the dynamics of unacceptable behavior in our society. Nevertheless research has provided certain concepts that should serve as guidelines in community planning for delinquency prevention and control.

No guarantees come with these guidelines. Nor should they be considered dictates to be followed with blind fervor. As basic and applied research provides more information on young norm-violators, these concepts will need to be reviewed. Some may then be revised and others discarded. But at the present time they represent the best knowledge available.

Principles to guide planning

If your school and community want to plan an effective prevention and control program, if you want to increase your chance of helping the predelinquent and the delinquent, keep the following theoretical guidelines in mind as you plan:

- Delinquent behavior has multiple and varied causes. Furthermore, each delinquent has special, unique reasons for his delinquent behavior.

Consider, for example, three cases of auto theft. In one, several members of a street-corner gang may steal a car to prove their maleness and maturity or to gain a "rep." In another, a middle-class boy, hounded by predatory parents to excel in school and gain admission to an Ivy League college, may strike back at his parents by stealing and wrecking an automobile. Still another youngster may steal a car for "kicks." Since each auto theft has a different causal pattern, a different approach is necessary in the treatment program.

Unfortunately there is no typical or average delinquent. Each is an individual challenge to the community. Hence there are no one-track solutions, recipes, or package mixes to be dispensed. For each delinquent a case study or diagnostic inventory must be made in an effort to get at the cause or causes of his particular difficulties.

- Communities vary in the amount, nature, and complexity of antisocial behavior found within their boundaries. Like delinquents, communities are unique, and in a sense they require case studies too. Fact gathering and analysis of the local situation must precede planning. It's true that communities can learn from other communities. But if the local program is to fit and meet local needs, it must be tailor-made.

- Delinquent behavior is three-dimensional. It represents the interplay of impulses and frustrations under the youngster's skin, of the standards of the culture and the group in which the youngster is growing up, and of the attitudes of adults in the community. Hence community planning should be three-dimensional to cope with the child's inner problems, with the conflicting value systems in the environment, and with the role of adults.

Differences among delinquents

- Many, if not most, delinquents come from a group whose style or way of life or "rule book" of conduct is not in conformity with the morals and mores of dominant society. Viewed in the light of their own rule books, the behavior of these youngsters may seem perfectly normal. Often it is a positive effort to achieve a "rep" or higher status within their gang.

In street-corner society, for example, playing cards for money, drinking, swearing, and truanting from school may represent a normal way of life. Such behavior may be standard, even required, if the youngster is to survive in his neighborhood. Life can be hard for the nonconformist who dares to defy the code of his group and "buy in" on the rule book of the middle-class community, which disapproves of gambling, getting drunk, using profanity, and skipping school. Changing, improving, and cleaning up the rule books of the delinquent's primary reference group (his gang, home, neighborhood, or school) ought to be a major concern of every community worker.

- On the other hand, a certain proportion of delinquents—the current estimate of some researchers is 25 per cent—are emotionally disturbed to such a degree that they may be considered sick. For these youngsters a specially planned therapy program, in which medical, psychological, and casework personnel cooperate, is necessary.

- Delinquent behavior, whether it has cultural or psychic roots, should be viewed as purposeful. Often it represents the best solution to his problem that a

youngster can work out. In this sense, delinquency can be regarded as a positive rather than a negative act. It tells us that something is wrong in the self, home, neighborhood, school, or gang and that the child needs our help. The community must give that help and assist the youngster to find more socially acceptable solutions to his difficulties.

- In magnified form the problems of the delinquent mirror the problems of all youth in our society, where, unfortunately, children and youth have only a very limited function. This nonutilitarian aspect of their lives tends to develop among children and adolescents a low self-concept. Many delinquents are trying to prove their worth. They are trying to be good at something, even if it is stealing or breaking windows. We need to lift up and enhance this low self-image by giving young people useful and law-abiding things to do that confer prestige and status.
- A preventive program calls for early identification of youngsters and families who are exposed and highly susceptible to the development of antisocial behavior. But unhappily instruments and techniques to spot predelinquents are only in the experimental stage and need to be refined and verified. As yet there is no simple technique that is easy to use with any degree of accuracy.

Double-dealing adults

- The emotions of adults are heavily and constantly involved in the delinquency story. It is a startling, shocking fact that some adults may not want to see juvenile delinquency disappear. Well-behaved men and women may find in the escapades of delinquents vicarious thrills and secret satisfactions. Or delinquents may serve as convenient "hate targets" for adults beset by the frustrations of a complicated era. Furthermore, delinquency is profitable to some adults—the pornography and dope peddlers.

All the mass media—newspapers, movies, TV, radio, paperbacks, and magazines—are guilty of exploiting youth to satisfy the adult consumer. They build up an image of the terrible teen-ager, the sexually aggressive and rapacious vandal, the vicious youth who is likely to pull a knife on you in a bright classroom or a dark alley. Some adults consume this material avidly, satisfying a covert appetite for thrills. You can almost hear them smacking their lips as they read about the terrible doings and goings-on of teen-agers. Then suddenly, shocked at their own thoughts, feeling guilty, they strike back sanctimoniously at the young offenders.

All societies, ancient and modern, seem to have need of a hate target, a scapegoat. Our society is no exception, but it is becoming more and more difficult to find a respectable target. It is becoming less and less acceptable to hate the Negro, the Catholic, the Jew, the Protestant, the capitalist, labor, or even the Russians. We are running short of hate objects. But

adults can still pounce upon the adolescent, especially when he steps out of line and offends against adult values and norms.

In addition, delinquency sometimes represents a profitable adult exploitation of children and youth, as we see in the pornography and dope-peddling businesses. The five-hundred-million-dollar pornography racket uncovered by the U.S. Senate Subcommittee Investigating Juvenile Delinquency is not run by teen-age monsters. It is run by adults—adults who appear willing to sell any teen-ager down the river for a buck.

General alert

- Delinquency is everybody's business. It cannot be solved by the professionals—judges, clergy, teachers, psychiatrists, recreational leaders, police, social workers. Everybody must get into the act. Community efforts should include laymen as well as professional workers in a coordinated program, involving all community agencies and resources. Above all, the program should include youth. In the past, community efforts have been directed at, on, to, and for youth. But youth, delinquent and nondelinquent, must be involved in the study and solution of what is essentially a youth problem. In a sense only the delinquent can solve the delinquency problem.
- Programs for delinquency control and prevention cost money—big money. Too many communities are content to talk a good game but are unwilling to invest hard cash. Delinquency is no dime-store problem. It calls for additional expenditures of major size. Budgets for education and child welfare should be figured in billion-dollar terms.

Let me emphasize again that there are no gimmicks and no fast one-package solutions for dealing with the hard, persistent, perplexing problem that goes by the name of juvenile delinquency. The guidelines offered in this article do not represent final, immutable dictates for community operations. Nor do they include money-back guarantees that they will automatically solve a community's delinquency problem. They are a distillation of what research can tell us at present about the causes and meaning of delinquency and the implications of community attitudes. They constitute a basic and essential theoretical framework for community planning to prevent and control delinquency. If we use them we may yet develop community action programs that will enable us to come out ahead on the delinquency scoreboard.

If anyone knows the score on juvenile delinquency it is William C. Kvaraceus, who directed the Juvenile Delinquency Project of the National Education Association. Dr. Kvaraceus is professor of education and chairman of the department of special education at Boston University.

Mrs. Joseph Vance, television instructor for sixth-grade science in Hagerstown, Maryland, delivers a lecture in the TV studio with help of her assistant, Miss Joyce Cahill (right).



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JOHN L. BURNS
President, Radio
Corporation of America

THE PROMISE OF

WHEN OUR 37,000,000 PUBLIC SCHOOL CHILDREN returned to their classes this autumn they were welcomed by 135,000 too few teachers into 130,000 too few classrooms. In thousands of high schools there were no physics or chemistry teachers or laboratories, no music or art or language courses. One out of every 14 of their teachers had a substandard teaching certification.

Obviously something has to be done. But what? With all its inadequacies, our educational system already costs us more than \$14,000,000,000 a year. Yet we will have to pay for the education of close to 1,000,000 additional students every year for the next decade, at a cost of \$369 per pupil. Just to maintain our present teacher-pupil ratio we must recruit more new teachers by 1970 than we have added in all the years since 1925!

It is a gloomy picture. But we now possess the means to help meet some of the most difficult problems of our educational system.

The means is television. The knowledge comes from a remarkable country-wide experiment that has been quietly going on for the past few years in the use of television in the classroom. Well over a million students in more than a thousand school systems have been the guinea pigs; and out of these experiments is rapidly emerging a wonderfully hopeful picture, for television is proving itself out to be what many educators have long claimed it could be: the most powerful teaching tool since the invention of the printing press five hundred years ago.

"Television," according to Herold Hunt, Eliot professor of education at Harvard, "is our best hope for bringing today's outworn, restrictive, and unimaginative educational system out of the oxcart age and into the twentieth century." Arnold Perry, dean of the University of North Carolina's School of Education, says, "The weight of evidence is overwhelmingly in favor of teaching by TV." A Rockefeller report on education sees it as presaging "a long-overdue revolution in teaching techniques."

Experiments with in-school TV began in the late 1940's. Then in the 50's came the rapid overcrowding of our schools, and with it the urgent search for new ways to handle the student population. In 1956 the Ford Foundation's Fund for the Advancement of Education, in cooperation with the electronics industry, breathed the first real life into the concept by starting up a unique five-year experiment that called for the entire Washington County school system surrounding Hagerstown, Maryland, to adapt itself to teaching by television. Next year the Fund set up a much broader project, called the National Program in the Use of Television in the Public Schools, with about 250 school systems and 250,000 students in a

CLASSROOM TELEVISION

wide variety of projects. Though this is the largest single experiment, it represents only about a third of the total schools involved in television activity. Another 800 school systems, with more than 700,000 enrolled students, are now also giving TV lessons.

These experiments have been carried on from coast to coast and have included virtually every course in the school and college curriculum, from first-grade arithmetic to college zoology. Two kinds of TV are employed. The largest closed-circuit system is at Hagerstown, where special TV instruction, prepared and produced by the school's own teaching staff, is sent by cable to 16,500 children in 37 different buildings, the farthest one 30 miles away. In the largest open-circuit system, 67 hours of lessons a week go out from three Alabama stations to a relay network covering most of the state. The lessons are aimed primarily at the tiny back-country schoolhouses that have never before been able to give their students much more than the three R's.

Tuning in on the classrooms

To understand what all these experiments are aiming at, look at one of these programs presented to the fifth-grade science class of Dennis Jaroh at Detroit's Van Zile Elementary School. The class is held in the auditorium, and the group is big—four fifth-grade classes brought together, 140 children. The chairs are arranged in clusters around five 21-inch TV screens so that each child has as clear a view of the TV teacher as if he were in the room.

Though Jaroh and another teacher are the only

*Every innovation has its fans and its fault-finders.
And so with teaching by television. Whichever
side of the fence you're on—and even if you're
sitting on it—you'll be interested in the
facts and figures presented here.*

supervisors present (a pupil-teacher ratio of 70 to 1), there is no noise, no discipline problem; the children are remarkably wrapped up in what they are watching. On each of the five screens John Burns, a young, specially trained on-camera teacher—no relation to the author of this article—is explaining the anatomy of flowers. It is a half-hour talk. As movies show close-ups of the flowers in gardens and in their wild state, Burns' voice, casual, informative, calls attention to the characteristics of the different plants.

As Burns talks, Jaroh and the other teacher sit at the rear of the class watching both the lesson and the children. Occasionally a hand is raised, and one of the teachers stands up and leans over the child's chair to answer a whispered question.

Now Burns has a lily on his desk, and as the camera moves in for an extreme closeup, magnifying it tenfold, Burns slowly takes the flower apart—the petals, the stamens, anthers, ovary—explaining as he goes the function of each part. The pupils sit entranced.

When the sets are switched off Jaroh takes over the lesson for the remaining fifteen minutes. He is well prepared, for he has helped to plan the TV lecture and has a detailed outline of it before him together with suggestions for follow-up discussion. After answering a few leftover questions, he holds up some large cardboard cutouts of the various flower parts that had been shown on the screen, holds them up one at a time and asks the class to identify them. As the children identify each part, Jaroh presses it onto a felt board, until finally the flower that had been taken apart in the television studio has been put back together again by the children in the classroom.

After the lesson Jaroh fills out a check sheet, to be sent to the TV teacher, commenting on the lesson and the children's reactions. Periodically he and other science teachers of the Detroit school system meet with Burns to plan and discuss the lessons. Occasionally Burns sits at the rear of one of the classes and watches the students' reactions to a recording of one of his lessons.

What have thousands of classes like this taught us about TV's potential?

The first and most obvious lesson is that television can deliver certain parts of the curriculum to very large classes as effectively as can conventional teaching, and in some cases more effectively. Class size

can range from seventy-five to five hundred students, depending on the grade level and the subject taught.

Second, television can tremendously improve the quality of our teaching, making the very best instructors available to all classes. At Hagerstown, for instance, of 775 faculty members the 28 chosen as studio teachers were picked for their exceptional creativity and resourcefulness in making lessons come to life for the students. The rest, working in classrooms directly with the pupils, coordinate their lessons with these 28.

Not only the finest teachers but also the greatest scholars and lecturers of our time are being made available to the schools. Think what it would have meant to millions of school children of past generations if they could have been exposed to just a few of the philosophy lectures of William James, or to an occasional class of Harvard's great Shakespearean scholar, George Lyman Kittredge, or to the science lectures of a Louis Agassiz or an Albert Einstein! Men of this stature are already appearing on classroom television: Robert Frost in readings of his own poetry, Nobel Prize winners Glenn Seaborg and Wendell Stanley in taped series of lectures on the elements and on the nature of viruses, the world-famous semanticist Dr. S. I. Hayakawa in a series on *Language in Action*. Walter Prescott Webb, the eminent American historian, is now taping a course on the Great Plains and the great frontier.

With just one lecture a day, the TV teacher has time and opportunity such as no teacher ever dreamed of to prepare the best possible lessons. The lecture is the total responsibility. There is no grading of papers, no monitoring of study halls, none of the time-consuming drudgery that is a recognized part of almost every teacher's life. And the students are not the only ones to benefit from these superior lessons. Watching the best teachers at work day after day provides priceless in-service training for less experienced teachers, training that would be impossible to get in any other way.

Third, television provides the classroom teacher with more time for individual counseling and guidance of pupils. When I mention television teaching to most people the almost automatic question is, "Won't it put up a wall between student and teacher?" It does just the opposite; it gives the classroom teacher more time to get to know the individual pupil, find out what is really on his mind and where he most needs help or encouragement. Sister Gabriel, a nun at St. Bernard's School in Pittsburgh, says that the first day her fifth-grade arithmetic class began using televised lessons she was able to pick out the three children who did their adding on their fingers and to give them special attention immediately. She adds, "If I had been standing at the front of the room giving conventional lessons it would probably have taken me four or five months to spot them."

From my own past teaching experience, I have always felt that individual guidance is the most important part of teaching. Yet with conventional methods the average elementary teacher today can spend only 1.4 per cent of his time providing it. With television this is multiplied many times.

Furthermore the studio teacher can bring into the classroom via TV things that couldn't be shown the children any other way. "When Explorer I was launched," Mrs. Kathleen Lardie, executive producer of Detroit's Television Teaching Project, says, "a science teacher immediately borrowed a model, gold plating and all, from its manufacturer. The teacher explained the satellite to his TV students while the headlines were still in the papers. Even the beep-beep signal was piped in. The French, German, and Spanish consuls have been guests on language courses. The museums lend things they ordinarily keep under lock and key—a teapot by Paul Revere, George Washington's diary, dozens of priceless paintings and manuscripts."

Progress report

If it is true that TV improves the quality of both teaching and the teacher-pupil relationship, the effects should show up statistically in the grades received by TV students. And indeed they do. Under the supervision of the completely objective Educational Testing Service 26,000 students were tested in 1958, 70,000 in 1959. In most cases the marks received by the TV students were at least as good as, and in a significant number of cases better than, those of the non-TV group.

At Hagerstown arithmetic tests were given same-I.Q. groups of TV and non-TV students at the beginning and end of the 1957-58 school term to evaluate learning growth through the year. The results were remarkable. In every one of the grades tested (third through eighth) the television group learned substantially more than the non-TV group. The largest disparity was in the sixth grade, where the TV students averaged more than a full year above the grade level of conventionally trained students.

But personal reactions tell as important a story as do the statistics. Though in most cases parents, students, and teachers start out extremely leery of, sometimes even hostile to, TV training, they become increasingly enthusiastic as the teachers gain experience in the medium. After three years of the Hagerstown project the teachers voted 9 to 1 that it improved the quality of education, and the parents were in favor of the experiment by a similar ratio. Half the children said they read more library books as a result of their television lessons (and were backed in this claim by the school librarian), and 60 per cent said they studied more than before.

But possibly TV's greatest boon is that it broadens the curriculums of all our schools. Perhaps the sad-

dest part of our whole educational picture is the huge number of courses that simply are not being given. But as an Alabama education official has said, "How can I hire a good physics teacher for \$3,000 a year when he can easily earn a starting salary of \$7,000 in industry?"

He can get such a teacher—and hundreds of schools are getting them—through television. In fact, it is our rural schools that most need the advantages of television. At last count (1958), 25,000 of our 121,000 public schools had only one teacher. In Nebraska today the median-sized high school has only five. Various techniques have been developed to fill this vacuum, and hundreds of schools that a few years ago could give only the rudiments now have broad curriculums. Lessons in such otherwise unavailable subjects as art and physics are beamed to small schools within range of the Nebraska University station in Lincoln and are supplemented by correspondence papers and exams. Visit one of these schools and you will often see classes of absorbed students sitting in front of receiving sets without a teacher in the room.

In rural Hancock High School, thirty miles from Hagerstown, only three students are enrolled in the advanced, college-level TV course, *Math for Mathematicians*. No full-time classroom teacher is available for their three-times-a-week sessions, but they get supplemental personal instruction from the circuit-riding TV instructor, who regularly makes the rounds of the seven participating high schools. In a back-country Alabama elementary school the children refer to the television set as "our music teacher."

Language courses, which in general only our larger high schools have been able to afford in the past, are beginning to become fairly common at the elementary school level in TV schools. Altogether, well over a hundred language courses are now being beamed into schools throughout the country. About a quarter of these are Russian, for which, before television, it was virtually impossible to get teachers except in the large cities.

Figures on finances

With a potential national audience of thirty-seven million, comparable to that of the largest network programs—and with local and regional audiences comparable to those of local stations—the salaries of the teachers who speak to these audiences are bound to rise appreciably. Yet the cost to the school system is amazingly low. The only equipment cost to a school within the range of one of the country's fifty educational television stations is for the sets, the antennas, and perhaps some changes in room acoustics. In Detroit, Hutchins Junior High converted an auditorium to television with eight receivers for twenty-five hundred dollars.

Closed-circuit systems within a given school or group of schools are more expensive but far more

flexible. As many lessons can be sent out simultaneously as there are studios (compared with just one lesson at a time for on-the-air systems), and the school can custom-tailor its schedule to its own needs, using its own teachers and catering to the time and lesson requirements of its own student body.

At Hagerstown—the most comprehensive closed-circuit installation in the country—five fully equipped studios and 650 receiving sets have been installed at a cost of \$250,000. Partially staffing each of the studios' five-man crews with students keeps operating costs at about \$15,000 a year. At the other end of the spectrum is the Jefferson County school system in Kentucky, which three years ago installed one fully equipped studio and 15 receivers for \$25,000.

To put these figures in perspective: The books for a well-stocked elementary school library cost \$18,000; the science equipment for a medium-sized high school, \$30,000. It costs \$40,000 per classroom to build a school today.

Double your dollars

The economics of operating such a system mesh neatly with the mushroom-growth problem of our schools. The more students handled by a classroom TV system, the less expensive classes become on a per-student basis. You can double or triple the number of students in a school without making any change in the number of studio teachers or the studio facilities they use. In Dade County, where the employment of cafeterias and auditoriums for large TV classes has permitted the use of each school building by 30 per cent more pupils than formerly, three million dollars has already been saved in capital construction costs alone. This money has been used to hire extra teachers while at the same time it pays the full operating costs of the television project.

At Penn State a cost accounting of four televised courses showed a net saving, in cost of instruction, of \$38,000 and a cost-per-student reduction for these courses from \$9.48 to \$5.44.

At Lowry Air Force Base, where television made possible the acceptance of new trainees at the rate of 45 a week instead of the five a week formerly handled, the larger number was taken care of with a negligible staff increase. Prior to television it would have required 120 new instructors.

Three full-time teachers and one part-time teacher now provide music and art lessons to the elementary students in the Hagerstown experiment. Before television, 33 teachers would have been needed. Television has made possible a reduction in the per-student cost of these lessons from \$16.78 to \$1.71.

All this adds up to a bright and exciting picture. New and revolutionary it is indeed, and it does have some drawbacks; yet it is one of the best hopes this country has for solving some of its most pressing educational problems.

BOOKS-



CHILDREN who enjoy books, who grow in reading as well as in stature, are fortunate children. Of course, books are no substitute for living, but they can add immeasurably to life's richness. Today the person who likes to read and knows how to use books both for information and enjoyment has an enormous advantage over the non-reader. So it really is important to make booklovers of our children.

Usually children who like to read come from reading families. In their homes books are to be found in almost every room, not merely on neatly arranged, undisturbed bookshelves but on tables, window sills, even chairs now and then, where the interrupted reader has dropped his book, hoping to get back to it reasonably soon. In families where Father is apt to come home with a new book under his arm or Mother remarks, "Here's a book I think we are all going to enjoy," or Big Brother casually says, "No, I can't look at TV tonight; I have a book I want to finish"—in such homes children will take books for granted as a vital part of everyday life.

To be sure, the bookish family sometimes finds itself with a determined nonreader in its midst. This is generally the result of specific causes that should be identified and taken care of. Sometimes the child may be having trouble mastering the basic reading skills and is running away from his failures. That is a school problem. Sometimes he is going through a period of rebellion against family or school pressures of one kind or another. These difficulties should be discovered and life made easier and happier for the child. And sometimes it is a plain case of reaction against continual overemphasis on reading.

Actually high-pressure salesmanship of reading in general or one book in particular almost invariably generates that streak of contrariness that seems to lurk in most of us, young and old. Go easy with your book enthusiasms, especially with children going through

the difficult process of learning to read. Leave books around, so they are visible and tempting. Talk about them casually. "Here's a book I read when I was about your age and liked a lot. Maybe you'll like it and maybe you won't. You might try it." Or "I couldn't resist the pictures in this book. I hope the story is as good as the illustrations."

Open-door policy on books

If you know something about a certain book, you can use the librarians' lure of telling a bit about it.

"This book, *Flaming Arrows* by William O. Steele, is about two boys and their families, living behind a stockade during an Indian raid. One boy thinks he despises the other, but before the story is finished, terrible and fine things have happened to both of them." The very fact that you speak from knowledge of the book and a respect for it gives that book prestige in the child's eyes. But whatever you do, don't overurge him to read it.

Remember too that some children are lured into reading more easily by fine informational books than by fiction. Written by experts and checked for accuracy, these books are available for children of all ages and deal with almost every field of science and the social studies. They will answer children's immediate questions and stimulate their intellectual curiosity, which will lead to further reading.

For instance, Bertha Parker's *Golden Book of Science* (Simon and Schuster, 1956), with its copious illustrations, will be enjoyed by the whole family. *Alaska: The Land and the People* by Evelyn Butler and George Dale (Viking, 1957) is a fine introduction to our new state. Going back in time, William Scheele's *Prehistoric Man and the Primates* (World, 1957) and *Dinosaurs and Men* by William Maxwell Reed (Harcourt Brace, 1930) are fascinating books.

Even some of the science books for younger children are excellent reading —Herbert Zim's *The Sun* (Morrow,

A Family Bond

1957) or *Your Food and You* (Morrow, 1953), or such a book as Maribelle Cormack's *The First Book of Stones* (Watts, 1950), which will help the beginning collector identify his specimens.

Children's librarians will furnish bibliographies of such books, classified according to fields or topics. Many of them, together with dictionaries and encyclopedias prepared for young readers, are worth a substantial investment to both schools and homes. To be sure, the reference habit is not inborn, but it can be painlessly taught when a father says, "Honestly, Son, I'm not sure about that. Let's look it up in your encyclopedia." Or when a mother comes in from the garage saying, "There is the biggest, brightest star over the house tonight. It must be the evening star. What is its name?" That's the signal for someone to run for the star map and someone else for William Maxwell Reed's reissued *Stars for Sam* (Harcourt Brace, 1960). So the reference habit is learned, not as a laborious task but as an infinitely satisfying part of everyday family living.

What the well-read family should know

The most fun of all comes when the whole family enjoys reading aloud together. In such homes everyone gets into the habit of listening. A father I know was reading Natalie Carlson's delightful *Family Under the Bridge* (Harper, 1958) to his eight- and ten-year-olds one evening when five-year-old Nancy, who was supposed to be playing with her dolls, piped up, "Daddy, I think that book's too old for me, but I like it. Go on." That is what happens when someone takes the trouble to read aloud. The oral presentation of a book makes it cut across age barriers in a curious and remarkable way.

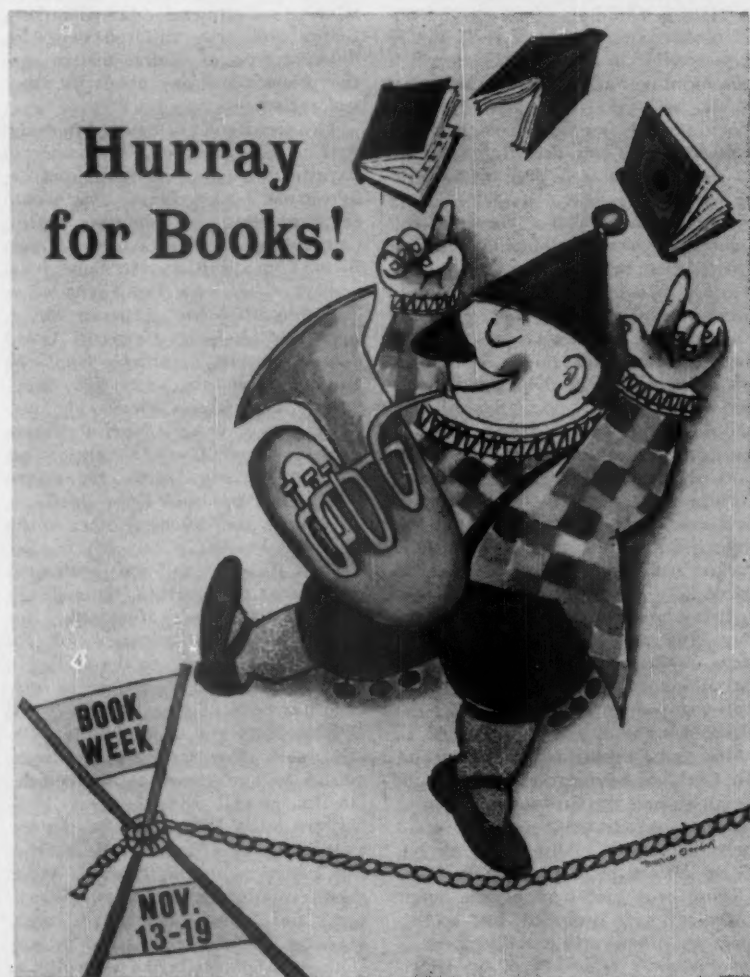
In another family the father and his two teen-age sons enjoyed Thor Heyerdahl's *Kon-Tiki* (Rand McNally, 1950), taking turns reading it aloud. But the younger children never missed a session and were as thrilled by the adventure as the others. By the time Mr. Heyerdahl's *Aku-Aku* (Rand Mc-

Nally, 1958) appeared, those youngsters were waiting to read it for themselves.

The reverse can happen too. When a mother read *Charlotte's Web* by E. B. White (Harper, 1952) to her six- and eight-year-olds, she found it so delightful that she urged the whole family to listen, and it was a question which age group enjoyed it more.

Perhaps there are not many books with so wide an appeal as that, but

there are more of them than we may realize. Recently a twelve-year-old came home from the public library with Scott O'Dell's *Island of the Blue Dolphins* (Houghton Mifflin, 1960). She announced to the family, "The librarian says this is the true story of an Indian girl who lived all alone on a barren island for eighteen years before she was rescued. Don't you think we ought to hear this?" So they chose it for reading aloud, and its message of



patient endurance, heroic struggle, and inner serenity moved them all.

Poetry is one form of literature that should always be read aloud. Like music, it is an art that reaches us through the ear. Its full power and meaning are not thoroughly understood or enjoyed until the lines are heard or spoken. Try it yourself with some poem you do not quite understand when you read it silently. Unless it is the work of one of those poets who seem to be writing little secrets to themselves, it will come alive the moment you begin to speak it aloud. And each time you speak it, the poem will take on richer meaning and added beauty.

If this is true for grownups, it is doubly true for children still in the process of learning to read. On the printed page poetry presents peculiar difficulties. The meaning may be obscured by the rhyme, which gives the last word in a line special emphasis that often seems not called for by the sense. The meter too may seem bewildering. Children often get the notion that poetry is queer stuff. But if you read it to them first, they catch the meaning and delight in the music. Better still, after they have heard a poem several times and have, perhaps, spoken it with you, then they can read it from the printed page with confidence and pleasure.

Start reading *Mother Goose* to the babies, giving the prancing, dancing jingles their full musical value. Follow *Mother Goose* with Robert Louis Stevenson's *Child's Garden of Verses* and some of Christina Rossetti's *Sing-Song* verses. After these experiences with singing words, there are delightful books by many poets the children should know—A. A. Milne, Eleanor Farjeon, David McCord, Frances Frost, and of course Walter de la Mare and Robert Frost. Read the favorites over and over again until the children can say them with you and have them tucked away in their memories forevermore.

Every home should possess three or four fine anthologies. For the children, useful collections are May Hill Arbuthnot's *Time for Poetry* (Scott Foresman, 1959) and *Sung Under the Silver Umbrella*, edited by Mary L. Morse and compiled by the Association for Childhood Education (Macmillan, 1935), and all the Brewtons' numerous volumes of selected verse. For teenagers and adults to live with always, *Come Hither* by Walter de la Mare (Knopf, 1957) is perhaps the finest anthology ever compiled, but to balance its other-world quality there is *Imagination's Other Place* by Helen

Plotz (Crowell, 1955), the poetry of science and mathematics. In a home equipped with good anthologies no day can be dull, no sick child forlorn, and no well child without fun and beauty to make the day brighter still. Poetry is to sing and say. It sparkles and spins.

Turning over new leaves

Sometimes children get in a rut in their reading. One child wants only dog stories; another has turned horsy. One child rejects fairy tales; another cannot get enough of them. On the face of it, these cases would seem more hopeful than that of the child who turns wholly to the comics for his reading and views a sizable book with horror. However, such a youngster may have a reading disability, or he may be making a bid for status. For a child, to be out of the crowd is sometimes a disaster, and if everybody's reading comics he reads them too. Whatever the cause, the problem for grownups who guide children's reading is to find alluring substitutes for the ubiquitous comics and keep children exploring different types of reading matter until they know something about its range and variety.

The preschooler can get a wonderful start in this direction. A number of favorite folk tales are now appearing in picture book editions that would fascinate the most obdurate realist. Outstanding examples are Marcia Brown's *Puss in Boots* (Scribner, 1952) and her other books, Hans Fischer's *The Traveling Musicians* (Harcourt Brace, 1955), and last year's Caldecott Award book—Chaucer's *Chanticleer and the Fox* (Crowell, 1959), superbly illustrated by Barbara Cooney. The pre-reader also loves such fanciful picture stories as Wanda Gag's *Millions of Cats* (Coward-McCann, 1928), the recent *Happy Lion* by Louise Fatio (McGraw-Hill, 1954), and dozens of other stories of talking beasts.

From these he will pass without a quiver to the realistic animals of Robert McCloskey's *Make Way for Ducklings* and *Blueberries for Sal* (Viking, 1941, 1948), to the fluffy kittens of Claire Newberry, or to that beautiful cycle of deer life, *Dash and Dart* by Mary and Conrad Buff (Viking, 1942). Any four-year-old distinguishes, without comment, between the fanciful animal and the real one—between Snow White and Sal, for example. He likes both, so he relishes the achievements of Edward Ardizzone's redoubtable *Little Tim* (Walck, 1955) and Ludwig Bemelmans' antic *Madeline* (Viking, 1939), and by way of these delightful books he begins to

see adventure in everyday life as well as in the world of make-believe.

As he grows in age and reading power there is no reason why the child who has chuckled over Beverly Cleary's *Henry Huggins* (Morrow, 1950) should not also find delight in Mary Norton's fanciful *The Borrowers* (Harcourt Brace, 1952). Then, too, there are fine biographies available for every age group, and these may be supplemented by equally substantial historical fiction.

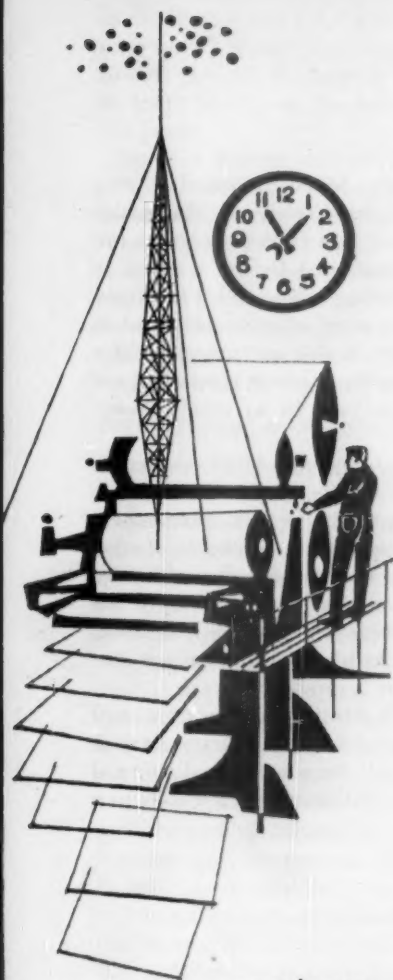
The pioneer boys that William O. Steele portrays in every one of his books, from *Wilderness Journey to Far Frontier* (Harcourt Brace, 1953, 1959) will give background and reality to a biography of Daniel Boone or Andrew Jackson. And certainly Esther Forbes' *Johnny Tremain* (Houghton Mifflin, 1943)—a work of fiction—enlivens her biography *Paul Revere* (Houghton Mifflin, 1942). But whether or not the child matches biography with historical fiction, he may profitably read in both fields today because both are full of vivid details and historical authenticity.

World without end—books

Children in their reading may also deepen their knowledge of people who are unlike themselves yet have problems similar to theirs. Meindert DeJong's *Wheel on the School* (Harper, 1954) shows a group of Dutch children struggling with a community problem. *And Now Miguel . . .* by Joseph Krumboltz (Crowell, 1953), deals with a sheepherding family in our Southwest, but Miguel's problem of trying to win acceptance is one that faces boys and girls everywhere. *The Good Master* by Kate Seredy (Viking, 1953) shows the taming of a Hungarian tomboy. *The Ark* by Margot Benary-Israel, (Harcourt Brace, 1953) reflects the grim aftermath of war as its not-too-grim characters struggle to survive in a bombed-out city. By contrast, Keith Robertson's *Henry Reed, Inc.* (Viking, 1958) is the hilarious tale of a would-be scientist and his assistant in "Research Plain and Applied."

With the present rich choice of well-written books of every type for every age, variety becomes indeed the spice of reading. Such a range of excellent literature will keep young minds flexible and young spirits growing as boys and girls learn the joy of living and liking many different kinds of people.

May Hill Arbuthnot, pioneer nursery educator, is the beloved author of *Children and Books* and many collections of children's literature. She is assistant professor emeritus of Western Reserve University and a leader in many professional organizations.



notes from the newsfront

Book Week's Coming.—National Children's Book Week is November 13-19. It's a good time to look over your child's bookshelf and make sure his reading interests are growing as rapidly and healthily as the rest of him. (Can he name as many book heroes as TV heroes?) It's a good time, too, to encourage him to pay frequent visits to the public library so that he'll know as much about new titles and authors as he does about this year's models of automobiles.

Encourage projects that will enable other children in your community to profit by Book Week. Posters, streamers, bookmarks, and other materials for display and information can be ob-

tained from the Children's Book Council, Inc., 175 Fifth Avenue, New York 10, New York. The council also distributes a list of sources for films, plays, and scripts.

Appetites and Accidents.—Overeating is responsible for more automobile accidents than drinking, believes John Waldron, assistant commissioner at Scotland Yard, London, England. Eating too much makes you sleepy. So if you've indulged in too hearty a lunch, take a nap before you drive.

First-Class Males.—Men teachers (as well as women teachers) are good for children because "children need adult heroes as well as heroines," says John Niemeyer, president of the Bank Street College of Education in New York City. Mr. Niemeyer believes that male teachers can be beneficial to children as soon as they no longer need a teacher as a mother substitute, perhaps in the second or third grade. At present 31 per cent of the teachers and supervisors in New York State are men, as compared with 24.5 per cent ten years ago and 13 per cent thirty years ago.

Look What Dropped In.—Meteorites, those messengers from the skies, may carry significant information for the space explorers of tomorrow. Some scientists believe that, if man is ever to navigate the regions between the stars, his space vessels must be made of minerals similar to those of meteoric origin, which do not disintegrate on entering the earth's atmosphere at terrific speeds. So the University of Arizona's newly acquired collection of meteorites will doubtless be studied by research scientists from all over the world. The collection, comprising meteorites from nearly half of the 1,600 falls known to science, is the fourth largest in the world.

Maine Chance.—Some Maine high school students are still talking about the different kind of camp they went to last summer. They are fun-loving youngsters, but they are also gifted students, deeply interested in the natural sciences. On both counts they had a wonderful experience during their six weeks of concentrated study at the first National Youth Science Center, which embodies a new concept in scientific study for young people.

The gifted students, fifty of them, gathered at Nason College, Springvale, Massachusetts, and delved at their own pace into any phase of natural science that interested them. The college and its instructors administered the program with the aid of a grant from the

National Science Foundation. The objective of the Center is "to uncover America's most able youngsters in their most formative secondary school years and provide opportunity, guidance, and inspiration to become worthy and dedicated scientists." It is expected that the program will be expanded in future summers.

Dental Health and Mental Health.—Good teeth are a sign of a well-adjusted personality, report investigators at Tufts College after a study of representative groups from various walks of life. Neurotic tendencies go with tooth decay, the researchers found. These results confirm other studies and laboratory tests which have repeatedly shown that worry, anxiety, and emotional conflict induce physical processes that hasten tooth decay.

Looking In on Cleveland Area Schools.—Everybody wants new ideas, but we don't always get hold of them fast enough. For instance, it takes about fifteen years for a new teaching concept to reach 3 per cent of the nation's schools and fifty years for it to penetrate all of them, according to a Columbia University study. It looks as if a middleman may be needed. In an attempt to fill this gap, the newly formed Educational Research Council of Greater Cleveland is trying to speed up the dissemination of ideas in suburban schools near the city. A nonprofit organization, the council charges a modest fee for recommending improvements to schools and helping its clients put ideas to work.

Workers' Benefit.—Employees of 1,064 business firms large and small over the country averaged \$1,132 in fringe benefits in 1959, says the Chamber of Commerce of the United States. This is about double the figure for twelve years ago. The average employee receives \$22.80 in fringe benefits for every \$100 in wages. Among the benefits provided are unemployment compensation; workmen's compensation; pension and insurance programs; separation pay; paid vacations, holidays, rest periods, and sick leaves; and profit-sharing payments and bonuses.

N.A.B. Nabs Governor.—Governor LeRoy Collins of Florida has been elected president of the National Association of Broadcasters after the board of directors conducted a long and painstaking search for the right man. Governor Collins will assume the heavy responsibilities of chief spokesman for the broadcasting industry when his term expires, on January 4.

Spurring Their

Progress in School

ROBERT M. GOLDENSON

AT THE Quaker Ridge School in Scarsdale, New York, the P.T.A. recently held a series of "Workshops in Reading." The object was twofold: to acquaint parents with the methods used by the teachers in teaching reading, including whys and wherefores, and to prepare them for more active involvement in their children's learning. Is this an indication of a new trend in parent participation—a reversal of the hands-off policy that prevails in so many schools today?

As a parent you have been your child's teacher for the first crucial years of his life. With nature's bountiful help, you have taught him to walk, talk, and eat like a human being. Your imprint is clearly discernible on his habits, his emotional reactions, his relations with others. Through your watchful eyes he has made his first contact with letters and words, books and ideas. The amount he has learned from you during these few short years is prodigious.

This process—let's call it informal education—will continue as long as your child lives under your roof. But now at last he is ready for school, for the formal kind of education. Does this mean that a wholly new



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order is about to begin, in which you hand him over to the teacher and say, "I've done my part; now it's your turn"? Should you simply sit on the side lines, confine yourself to cheering him on and seeing that he keeps his eye on the ball—or should you stay in the game?

For two decades now parents have been urged to sit on the side lines. Subtly or openly they have been given to understand that the teacher alone must be responsible for teaching. Parent participation, particularly in teaching the three R's, has been outlawed as undue interference if not a sinister attempt to take over. Disastrous effects have been predicted if the fixed order of instruction is upset or if techniques at variance with the teacher's are introduced.

Parents stage a comeback

Recently, however, there has been a growing reaction to the hands-off policy. Interestingly enough, it comes from educators as well as from parents. These critics argue that because parents have been living with their children, and teaching them, for so many years, they have a particularly intimate knowledge of how the youngsters' minds work. Why let this knowledge go by the board, especially at a time when large classes are keeping teachers from individual acquaintance with their pupils? They also argue that a child will benefit immensely if he can feel that his parents are helpers and not just watchdogs. When they share the experience of learning by giving him additional practice and by helping him over the hurdles they not only spur his progress but generate a more productive parent-child relationship.

The critics of the hands-off policy also point out that parents will develop greater appreciation of their child's difficulties in mastering the three R's (and recall their own). More important, they will be in a better position to help him form good study habits. The answer to the common complaint, "My child doesn't know how to study" is to show him how. This can be done only if the parent ceases to be a mere gadfly, and instead sits down and shows the child where to find the information he needs and how to organize his time and effort. Moreover, the interest he displays can be just as effective as the suggestions he makes.

Another point should not be ignored: Parents have so much to contribute to their children's academic progress that it would be a waste to exclude them. This argument is particularly cogent during the present period, when education is expanding in all directions at once and when we are thinking of the enrichment of the child's experience and not of book learning alone. On this basis it would be hard indeed to find a parent who lacks the capacity to make his child's schoolwork more meaningful, more exciting, and more relevant to life. (It goes without saying that this is true of mothers as well as fathers, for to-

day women are breaking away from a strictly homebody existence and are everywhere finding new activities and varied interests.)

We may not be, as some have contended, in the midst of a cultural explosion, but certainly there is a cultural awakening along a broad front. Surveys show a tremendous increase in adult education classes; in travel; in attendance at art museums, concerts, and symphony orchestras; and (believe it or not!) in both the number and the variety of books being read. Add to these resources the vast increase in community activities and in the skill and knowledge required for today's jobs, both part-time and full-time, and you get an immense parental reservoir from which academic enrichment can be drawn.

There are many forms that parent participation can take—ruling out, of course, simply doing the child's homework for him or turning the home into another classroom. You will find that the specific suggestions we'll give in a moment fall into two groups. *First*, there are those directly related to the systematic teaching of the three R's and other subjects. Here parents can collaborate by seeing that the child gets the additional practice he needs in reading, spelling, arithmetic, handwriting, and so on. They can also review his homework with him once or twice a week and help him grasp the problems and ideas he finds difficult. *Second*, there are suggestions that lead to the enrichment of the child's schoolwork. Here parents can contribute by enlarging the child's experience with people, places, and events that are both directly and indirectly related to his studies. They can help, too, by applying some of their own special skills and knowledge from such fields as accounting, journalism, painting, gardening, building—in fact, practically any field that applies material learned in school to practical situations.

Here's how

Now for a sampling of suggestions. You may be surprised to find how many of these you yourself have already put into effect.

Let's begin with the most basic subject of all, *reading*. There is no area in which practice at home is more effective than in reading, and none in which it is more important to keep in step with the teacher. The first requirement, therefore, is to inquire about the teacher's plan and what kind of home cooperation is recommended. Hopefully he or she will not take the position that any kind of practice at home is bound to confuse the child. But naturally his attitude will depend largely on yours. If you are interested but not anxious, if you are ready to accept guidance, and if there are no overtones or undertones

An article in the 1960-61 study program on the school-age child.

Informal it may be, but insignificant it is not—the education your child picks up from people and projects at home. With parents' insight and foresight, schoolwork and home activities can add up to a better education.

of dissatisfaction with the school, your help will probably be welcomed.

Suppose you did your full share during your child's preschool and kindergarten years—reading to him, letting him turn the pages, giving him a variety of playthings to develop his coordination and concentration, helping him spot and “read” signs and labels, taking him on trips and visits, encouraging him to use grown-up words. Now in first grade he's starting on the long, slow road of learning to read. What can you do at home?

As your child gets into the details of phonics (and it's a myth that American schools do not use phonics), there will be many games and activities that parallel and reinforce his teacher's efforts: exercises of the *lap, map, tap* variety, compiling a picture dictionary, printing his name in his books or the names of guests on place cards, reading to you the stories he's already read in class (don't let him read ahead), and finding in the pictures and the context clues to troublesome words.

In the second and third grades he'll profit from such games as Word Fishing (fishing printed words out of a jar), Scrambled Eggs (unscrambling mixed-up sentences), and Word Bingo (using words in place of numbers). In these games be sure to confine yourself to words taken from current workbooks and readers.

For pleasure reading, however, don't confine him to books containing a fixed vocabulary. Just make sure they are colorful, absorbing, and within his general age range. This is the time, too, for excursions to the bookstore and library, for a family reading hour, and for setting up a P.T.A. children's book exchange (its contents to be checked by the teacher or reading specialist).

In the later years of elementary and junior high school it is all too easy for parents to let their children's reading go by the board. Yet these are critical years for developing both skills and interests. You can contribute materially to your fifth- or sixth-grader's progress by occasionally checking his workbook with him; by helping him review vocabulary lists and find better words than worn-thin and weary ones like *nice* or *very*; by having him tell you what a book is all about if he's having trouble with a book

report; by steering him to encyclopedias, almanacs, and other reference works (also reminding him to take notes and make outlines); by providing him with the kind of interesting yet simply written books that can do so much to develop reading speed; by showing him how much more he can get out of his hobbies and TV interests through pamphlets, magazines, and specialized books.

Little things that count

Arithmetic. If you take inventory of the occasions when you use simple arithmetic in your daily life, you will find countless opportunities to give your child the practice he needs so much—gearing them, of course, to the stage he has reached in school. Mother keeps track of the number of eggs used in a cake, measures a room for a new rug, counts the silver, checks the grocery bill, balances her accounts. Father figures the gas mileage, keeps records for his income tax, calculates sales markups or earnings. Your young mathematician will probably find these real problems even more interesting than puzzles and number games, especially since they put him in touch with your grown-up world.

You might also show him how important arithmetic can be in his other studies—for example, in figuring population increases, per-capita milk supply, or the speed of jets, satellites, and the earth itself.

But don't feel that you always have to relate arithmetic to practical matters. There is a place in the home for extra practice in straight addition, subtraction, multiplication, division, and fractions—family-concocted problems done both on paper and “in your head.” And you might check over his homework with him—but only occasionally so he won't become too dependent on you. Be patient and lighthearted about these drills, and avoid like the plague such remarks as “You'll never get into college at the rate you're going” and “I was never good at math, either.” Then your child will find working with numbers, and working with *you*, helpful and enjoyable.

Social studies. Many parents still have trouble accepting the social studies idea. But if we regard the subject as an introduction to the world at large, we at once break through the standard compartments of geography, civics, and history. The way is opened to

such topics as how the different peoples of the earth make a living, transport their goods and themselves, use natural resources (for better or worse), and make their own contributions to a world that is increasingly interdependent.

Merely thinking of the social studies in these general terms calls to mind a hundred ways of reinforcing the subject at home. We can enlarge a child's acquaintance with his community through trips to a milk-processing plant or a fish hatchery, or through "backstage tours" of a supermarket or post office. We can enrich his study of history by taking him to museums and landmarks. If he's studying Africa or India we can help him find magazines with pictures that can be cut out and pasted in a scrapbook of his own making.

The wide, wide world

Here's one way P.T.A.'s have devised to bring a wider segment of the world right into the classroom: A P.T.A. committee keeps an active "resource file" of local people who have special experience and talents. Recently at Quaker Ridge a woman who had been living in Japan prepared an exhibit and illustrated lecture for a fifth-grade class; a broker introduced eighth-graders to the workings of the stock market; in an assembly the head of a nuclear development company answered questions about atomic power; a French "war bride" gave her daughter's class a series of talks on life in France; the grounds keeper from a nearby country club introduced sixth-graders to the mysteries of the soil and good gardening. All these were stimulating ways of giving children a closer look at the wide, wide world.

Science. Don't be surprised if you start out to help your child with science, then find yourself brushing up on your own knowledge. Look over his textbook, and you will be amazed at the wealth of fascinating experiments and research projects it suggests, at their relevancy to current news about such subjects as weather changes, fossil finds, new synthetics, or hydroponics. Sharing this interest with your child is bound to spur his progress at school. You will find yourself stopping at a shop for a gadget that's needed in a demonstration, taking him to a planetarium or science museum, or helping him build a well-organized and well-mounted collection—of beetles, say, or butterflies or rocks. You'll be getting him a microscope or telescope, or perhaps an electricity or radio or rocket kit. You yourself will enjoy reading some of the excellent science books for children. And even if you are not a scientist, you will find yourself instilling the scientific attitude by reminding your youngster of the importance of testing hypotheses and making accurate observations.

Art. Many budding school art programs (music, too) have been brought to maturity through the good auspices of parents. Many have also wilted on the

vine for lack of support. There is probably no kind of schoolwork that a child is more eager to bring home than his artwork. This doesn't mean that we should laud Junior's every effort or ask quizzically, "Whatever can *that* be?" It may only be a "design" or an expression of transient feeling. But we can give him a chance to display the creations he (and we) like most. We can also help him round up every imaginable material for making montages, collages, and mobiles and get him the supplies he'll need for making his own greeting cards, raffia baskets, decorated boxes, place mats, and perhaps even a little book containing his own writings—stories, songs, and poems.

In this way a child learns that art is not just a school activity but a life activity. That idea he will also absorb if we build a home gallery of good reproductions and give him a taste of art exhibits early in the game.

We could go on with such subjects as spelling, music, handwriting, and health education. But the approach would be largely the same: applying your own skills and experience, using the resources of your home and neighborhood, giving your child practice where he needs it most, following the lead of the teacher when special techniques are involved.

How can you be sure of doing the best possible job? First, by using your conferences with the teacher as an opportunity to discuss ideas (your own as well as hers) for helping your particular child. Second, by attending—or promoting—workshops, demonstrations, and school meetings in which parents are given an outline of present teaching methods, with an eye to home support. And third, by recognizing that attitude is as important as action. It's quite possible to participate without taking over, to help your child without implying that the school isn't up to the job, to stimulate him without pressing him to get ahead of others.

There are, let's face it, possible dangers in advocating parent participation, as there are in most things in life. But these perils can be avoided if we keep our eye on the real goal, which is not simply to help children with their homework but to enrich their lives, broaden their vision, and prepare them for tasks that lie ahead. This is a job not for the school alone or for parents alone but for both working together. They know, these home-school partners, that there is only one thing more exciting than watching a child's mind grow and that is helping it grow.

Robert M. Goldenson, formerly a psychology professor at Hunter College, is the author of Helping Your Child To Read Better and other books and articles on child guidance and family living. He has also made significant contributions to educational programs on radio and television.

Evaluations of TV Programs

Huckleberry Hound. Syndicated.

Children and even grownups find an artless charm in these cartoon animals, with their slow wits and their inextinguishable good will. The show's leisurely pace is well matched by the friendly drawl of Huckleberry Hound himself as he muddles in and muddles out of the weekly crisis, cheerfully unaware that anything has gone wrong.

Huckleberry's manner of speaking is so individual and amusing that it's readily imitated by children. What a pity, then, that it is so very ungrammatical. Surely Huckleberry doesn't have to say "ain't" just because he lives in a rural district.

Some of the interpolated sequences occasionally reach higher ground with their light satire of the contemporary scene. It's a change of pace we're familiar with in the *Pogo* comic strip, which first brought forest creatures into our homes and hearts.

But mostly this is a companionable show, as reliable and unalarming as a well-worn teddy bear. In contrast with other cartoons for children, the show seldom resorts to violence (except for that done the English language), and the laughter is usually without malice. If these are negative virtues, you will look long before you find as much among cartoons for children. The proof is that *Huckleberry Hound* was awarded a prize for merit—a tribute not so much to intrinsic excellence as to the paucity of quality shows for children. Someone has said that pleasure is only the absence of pain. We don't agree with him. But it's not a bad description of *Huckleberry Hound*.

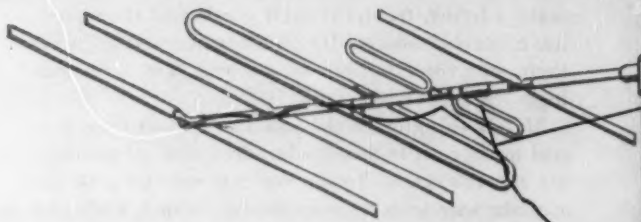
O.S.S. CBS.

This adventure series is purportedly based on World War II incidents recorded in the files of the Office of Strategic Services. We suspect that the events presented on the show are rather far away from home base. The formula of each episode is the same: An American intelligence officer pits his wits, strength, moral stamina, and speed-on-the-draw against arrogant, sadistic, and stupid Nazis. The American always wins. This shows that the Nazis were brutal and stupid. Occasionally some likable farm boy or attractive village Fräulein, burning with ardor for the party and for the fatherland, suddenly switches loyalty when pictures of Buchenwald are displayed. This shows that the German people were good at heart and were not corrupted by their Nazi masters.

During the war there may have been a great deal of point in saying such things, but it's hard to think of a reason why anyone should repeat them now. The producers must have been hard put to it for a new source of adventures when they ransacked these well-thumbed files for incidents, only to people them with lifeless stereotypes. We suspect a typographical error. The only title that's really appropriate to this show is *S.O.S.*

Science Fiction Theater. Syndicated.

There's considerable difference between modern science-fiction, as illustrated by this program, and the narratives of the "little green men" variety that today's adults devoured as youngsters. Today's approach mirrors the more sober, more hardheaded, one might almost say more scientific demands that are made on fiction writers by the knowledgeable youngsters of the space age. In the contemporary fact-fantasy, imagination has wide play but is restrained by rules. And the rules, even though they are



TIME OUT FOR

just made up, bear a recognizable, if distant, relation to the actual principles of science.

Such a program can awaken and foster a child's interest in scientific endeavor. It can encourage him to delve in libraries for information about chemistry and physics and biology. It can unchain his own imagination to roam in those uncharted realms whence came the great hypotheses of science. It can teach him, too, that fact and fantasy, far from being at war with each other, are sharers in the universe of the mind. If a child glimpses this truth through science-fiction, it may be easier for him later on to understand why his education includes both mathematics and music, both biology and English literature. Even if he grows up to chart the moon or set a satellite in motion, for him there will always be another star, uncharted, unattained, a place of mystery and wonder. In the theater of the universe there's room for both science and fiction. In a humble way *Science Fiction Theater* reflects that peerless partnership.

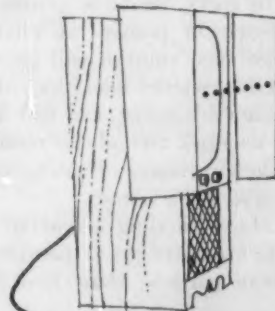
Roy Rogers. NBC.

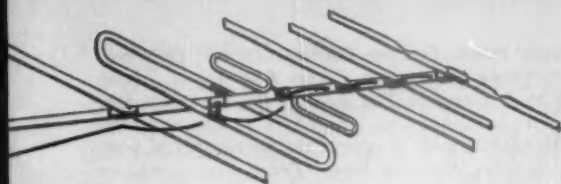
Nobody in this child-centered age would expect a five-to-ten-year-old to get along without his daily bucket of blood. Hence the straight-shooting Roy Rogers and his bulging weekly bag of fortunately not-so-straight-shooting desperadoes.

At least this particular dipperful of gore has some vitamins in it. For instance, a thoughtful child might learn from one episode that good and evil can be mingled in a human being and that the good can be brought out by kindness. Another show may present an example of what friendship really means. Still another makes it plain that moral courage is greater than physical courage. Thus there

A Family Guide

For Better Viewing





Television

are real moral implications in the show, and they are well within the grasp of the school-age child.

But do these values make a clear impression in the midst of so much violence and vainglory? Ask the neighborhood youngsters as they flourish their Roy Rogers guns. Are they playing at ridin' and shootin' or at being warm-hearted humanitarians? There's little to indicate that in this or any other way compassion can be taught by killing.

Rather, it looks as if Junior were toughening himself up for the adult westerns Daddy watches. For there is still considerable span between the grown-up and the child-sized thriller. Junior has to be satisfied with seeing the victim riddled with bullets. Daddy gets to see him writhe.

So down your chocolaty milk and hit the trail with Roy Rogers, pardners. Before you can say "Stick 'em up" a couple of thousand more times, you'll be thick-skinned enough to face the joys of maturity.

Hotel de Paree. CBS.

If you're anticipating a tale of international intrigue, a slice-of-life drama, or a bright comedy to justify this title, turn to another channel. Or better yet to a book. The *Hotel de Paree* is just another dreary saloon and flophouse, and the program just another dreary western. Sundance, a reformed gunman, tries to lead a law-abiding life as a hotelkeeper, but although he is no trouble-seeker, trouble seeks him out. Unfortunately his troubles aren't very real or interesting or amusing.

The script-writers for *Hotel de Paree* haven't made up their minds about the character of Sundance, so he hasn't much character to speak of. He does have a Skye terrier called Useless-and-Nuisance, which distinguishes him from

other westerners with different breeds of dogs bearing different names. The best way to recognize Sundance, though, is by his hat, which is banded with small flashing mirrors. He uses this contraption to dazzle his opponents so they can't shoot straight. It seems a simple, impractical device, perfectly appropriate to this puppet in a cowboy suit.

His writers make Sundance dance to tunes of their calling. He can be the shrewd solver of a mysterious murder one week, the naïve hero of a parody of westerns another week, or the near victim of a crazed sheriff the next. Consistency is no aim. He reflects as many fleeting images as the mirrors on his silly hat. And they are equally shallow and distorted.

Hotel de Paree is fairly inoffensive as westerns go, but like most westerns it can go off the air any time with no loss. Highly expendable.

Bright Retrospect

The George Gobel Show. CBS.

Not so mechanical as some comedy routines, not so vulgar as others, not so stale as nearly all of them, the *George Gobel Show* from the beginning won the hearts of the viewing public. Though the original enthusiasm of the ever fickle TV audience has waned somewhat, Lonesome George is still very far from deserving his nickname. He continues to command an allegiance from his fans that approaches the fervor of a cult.

It is less the quality of the humor than the personality of the star that accounts for this rather durable popularity. Innocent, unpretentious, well-intentioned, and friendly, Gobel is a projection of the grown-up child we hide in our hearts, reluctant to reveal his simplicity to the world.

Yet there's nothing simple about George Gobel. Few effects require so much art as the appearance of artlessness. But in a dramatic performance the effect is just what matters, and here it is one of warm, wholesome, neighborly good humor that makes a pleasant half hour for the whole family. So we look to see George back before long with all his homely cheer—next time, we hope, before the smaller children's bedtime. Let other programs chill the spine or dazzle with spectacular display. We'll settle for George Gobel and a comfortable glow.

Bright Prospect

General Electric Theater. CBS.

This respected dramatic program is launching a "new, big-name author policy" this fall. *Absalom, My Son*, based on the biblical story, will be presented on December 6 with Academy Award-winning actor Burl Ives.

Beginning in November, General Electric Theater also promises us a series of special one-hour programs on education.

The Nation's Future. NBC.

Each week beginning November 12 two outstanding persons in public life will debate an important current issue on which they are known to hold opposing views. The topics will range over foreign affairs, education, domestic politics, national defense, the economy, the social scene, and mass media. The studio audience for each program will include recognized experts in the field, who will put questions to the debaters and join in the ensuing discussion.

The long and dazzling list of participants may include



such celebrities as General Charles de Gaulle, president of the French Republic; Jawaharlal Nehru, prime minister of India; Dag Hammarskjöld, secretary general of the United Nations; Tom Mboya, nationalist leader of Kenya; James B. Conant, former president of Harvard and author of provocative books on American education; Walter P. Reuther, labor leader; the Most Reverend Geoffrey Fisher, archbishop of Canterbury; Margaret Mead, anthropologist; Robert M. Hutchins, president of the Fund for the Republic; Robert Penn Warren, Pulitzer Prize-winning novelist; and many others.

At the same time that the debates are in progress, correlated debates will be going on in local communities with the cooperation of nation-wide organizations. At intervals the program will cut away from the originating studio to pick up the simultaneous discussions in selected cities. There will also be off-the-air tie-ins with groups meeting in school auditoriums, community assembly halls, and even private homes. Printed study and discussion guides will be available for each program.

It's an ambitious plan, NBC. Here's hoping it doesn't prove too unwieldy.

Family Classics. NBC.

Something new in television format is this series of dramas based on literary classics for children. Each program consists of two hour-long episodes, one presented on Friday and one on Saturday evening. The series began on October 28 and 29 with *The Scarlet Pimpernel*, a story of romance and intrigue during the French Revolution. It will include such favorites as *Oliver Twist* and *Treasure Island*. Produced by Talent Associates, the show is presided over by the gracious Joan Fontaine. "The most violent thing you're likely to see is the flip of a man's hat," David Levy, NBC vice-president for programing, assures us.

Tomorrow. CBS.

This new series of one-hour programs on new developments in science and technology will be produced by CBS News in association with the Massachusetts Institute of Technology, in recognition of the centennial celebration (1961) of that famous institution. Each program will focus on a separate scientific advance, either current or imminent, and will describe its impact on our way of life. The subjects covered will include "thinking machines," weather, "poisoned" earth, and the city of the future. The producers expect to draw heavily on the knowledge and experience of leaders in science, government, and philosophy from all over the world as well as from M.I.T.

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Unlike its principal character, ABC's series based on the memoirs of Sir Winston Churchill is as yet untitled. According to the network, it will constitute "the most complete visual record of modern history ever attempted." "Historical footage will be gathered from every major country in the world." Music will be especially composed for the series by Richard Rodgers, who produced the score for the prize-winning *Victory at Sea*.

PARENTS' POLL

The Wisconsin Congress recently polled parents to learn their preferences in television programs for children. It is pleasant to record that the poll-takers received warm encouragement from Station WSAU-TV, which offered to be of help to the parents on any matter of concern.

The results of the poll show that Wisconsin parents agree closely with other parents who act as evaluators for

the *National Parent-Teacher*. For instance, they gave high ratings to *Captain Kangaroo*, *Father Knows Best*, *Lassie*, *Leave It to Beaver*, and *The Real McCoys*, whereas firm protests were lodged against *The Three Stooges* and *Dennis the Menace*, as well as against the oversupply of westerns and gunplay. *National Parent-Teacher* comments are echoed, too, in objections to commercials that are in poor taste and those urging children to pester Mommy to buy things.

The Wisconsin poll has resulted in the formation of a number of study-discussion groups within the state, using "Time Out for Television" as a guide.

PETS IN A PET

Your pet can suffer a neurosis if you let him watch TV too much, reports a group of animal psychiatrists in West Germany. Dogs, cats, and birds seem to have a lot in common with human beings. There's one difference, though: The program is not to blame. It's the flickering of the image, not the faltering of the plot, that drives Fido to distraction.

ENGLISH CHANNELS

In Britain a new code adopted by the British Broadcasting Corporation aims at wiping "unnecessary violence" from the television screen. It bans from adult programs excessive displays of physical cruelty; from children's shows, scenes of extreme emotional distress and those showing good characters with bad habits. No program likely to upset youngsters is to be shown before nine p.m.

Sentence Summaries

PROGRAMS REVIEWED IN SEPTEMBER AND OCTOBER

Alcoa Presents. ABC. Sheer fantasy, expertly contrived, for those of us who like such airy, eerie diet.

Ann Sothern. CBS. Slapdash situation comedy, slapped together without dash.

Bonanza. NBC. A western that deals in a serious way with the universal conflicts and the meaningful decisions of men.

Camera Three. CBS. Exquisite, tantalizing glimpses of the arts and many phases of human life and thought.

Ed Sullivan Show. CBS. It has held up amazingly well through the years, but we hope Ed remembers that variety, like any other spice, quickly dulls into tastelessness.

Johns Hopkins File No. 7. ABC. These enthralling lectures will be taken out of the files again, we hope, when more of us have grown up to them.

Matty's Funday Funnies. ABC. Nothing could be sillier than the title except the sequences involving Katnip and Herman. Wouldn't it be wiser to play up the little ghost? He's a gallant little spirit who seeks only to be friendly with earthly boys and girls.

Maverick. ABC. This show can teach children that trickery is easy and fun and that duplicity may be lovable.

Our Miss Brooks. Independent. This pert, mixed-up, giddy, silly, scatterbrained, man-pursuing female a teacher? Ridiculous.

The Untouchables. ABC. Crime is shown as a nasty, unglamorous, underground business. Chalk up another crime thriller on the overlong list of TV's violent offerings, but credit this one with skillful scripts, imaginative casting, and good acting.

What's My Line? CBS. If it seldom stirs our minds, neither does it ever offend our taste. And here at least is spontaneous wit rather than forced gaiety. If this show does nothing else, it proves that people are still capable of uttering a bright line that it didn't take six gag writers to build up to.

For Health in Haiti

Witch doctors still do a thriving business in parts of Haiti, but it is said that when they themselves get sick they head straight for the modern Schweitzer Hospital. Here two selfless Americans, Dr. and Mrs. William Larimer Mellon, Jr., born to wealth but moved to compassion for the sick and helpless, are devoting their lives to creating health in the backwoods of Haiti—one of the most poverty-stricken and disease-ridden places on earth. Albert Schweitzer, the great German physician for whom they named the hospital, calls the Haitian institution the "sister" of his own in Lambaréné, Africa.

In front of the Mellons' hospital more than a thousand patients line up each day to receive treatment for malnutrition, malaria, tuberculosis, and tetanus. Some of them may have waited all night; some may have walked for three days to get there. The hospital staff—two hundred men and women of many nationalities, races, and religions—are learning as they go. They have found that since most of the patients can't read, each kind of pill must be of a different color. They can't prescribe a teaspoonful of anything, but they can a pop-bottleful.

The staff is fired with the same zeal and dedication as the two founders. Nurses work seven days a week, "give or take half a day," for \$150 a month plus transportation.

The average patient pays fifty cents a day for his care. Some bring a few eggs or, if particularly grateful, a goat. The rest of the expenses are paid by the Grant Foundation in Pittsburgh, which was endowed by the Mellons to perpetuate their hospital.

Dutch Treatment

The modern "Pearl of Egypt" is not a jewel dissolved in Cleopatra's goblet but a beautiful island that is in danger of disappearing under the waves of the River Nile. The island, officially named Philae, gets its nickname from its unique collection of temples, built chiefly during the Ptolemaic period (roughly 380 B.C. to 80 A.D.). Already submerged for nine months each year as a result of the existing Lower Dam at Aswan, the island will be subjected to constant flux after the new dam is completed.

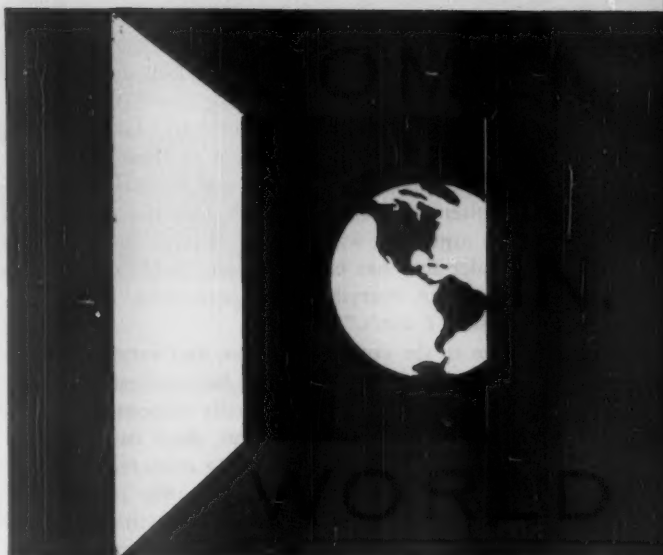
When Unesco appealed for help in saving Philae's valuable monuments, one practical answer came from the Netherlands: Why not dikes? Since nobody knows more than the Dutch about this subject, Dutch experts will design a series of dikes to connect a number of small surrounding islands. Then Philae will lie in the center of an artificial lake, which will be kept at a constant level. Thus its precious ancient temples will once again awe and delight visitors the year around.

A Master Builder

Eladia Mejia is seventy-eight, stout, witty, bursting with energy and courage, and she loves her job of teaching *mestizo* peasant children in the mountains of western Colombia. On her day off, Saturday, this one-woman army invades school-less villages, calls the people together, and badgers them into helping her build a school "so your children will be good for something." They all go to work, Eladia more active than anybody else, hacking out a foundation, cutting timber, molding cement blocks, installing plumbing.

At the same time Eladia shows the children how to plant gardens and teaches the adults to read, write, cook, and stay healthy. Somehow she finds an occasional hour to strum her guitar while the villagers sing and dance.

Eladia gets along fine with everybody except the bandits who infest these mountains. They have burned five of her schools. But Eladia is still ahead; she has been re-



sponsible for constructing 129 schools, four hospitals, and an orphanage. "I open the people's eyes," she says. "Then if they won't follow my advice, it's their fault if their children grow up to be bandits."

For forty-one years Teacher Mejia's entire salary has gone for building materials, but now the government is going to help. A new government school-building program will be patterned after hers. This is good news to Eladia. It means she'll have time to build sixteen additional schools on her own.

The Day It Rained Books

It takes a parachute to deliver books to the upland village of Bario, in northeast Sarawak, Africa. Though Bario is only ninety miles from Marudi, the government district headquarters, the trip takes two weeks by boat and on foot—a bit too arduous a journey to encourage frequent trips to a library. Nevertheless the villagers of Bario are eager for knowledge. Two adults there can already read, and many of the children are learning. So the British Council office at Kuching, Sarawak, sent a bundle of books to Marudi for inclusion in a cargo to be dropped by parachute in the remote village. As you might expect, very simple books with plenty of pictures made up the bulk of the shipment. There was also an illustrated dictionary and an illustrated encyclopedia.

Looking East from Hawaii

What American public elementary schools regularly offer courses in Oriental languages? You guessed it—those in Hawaii. For years there was bitter public and governmental opposition in Hawaii to the teaching of Oriental languages. But the eastern tongues persisted toughly in private institutions serving more than fifty thousand students, who attended them each day after school. Now, under the National Defense Education Act, which gives high priority to Oriental language study, the State Department of Public Instruction is restoring what might well have become lost. Chinese and Japanese are being taught in the grades, and soon these languages will be supplemented by Hindi, Korean, Russian, and Tagalog (a Malayan-derived Philippine language). Of course this exotic fare will not displace the French and Spanish courses that are available in Hawaiian elementary schools.

GETTING OFF SELF-CENTER? Some people never do manage it. I think, for example, of a good lady, seventy-five years old, who rarely talked about anything but herself, her daughter, and her grandson. If someone began to tell her of a trip he had taken, she immediately shifted the conversation to an incident that involved her. She was almost completely self-centered. And then there was the young girl whose argument with her boy friend ended with a rejoinder that has become classic. Said he, "Women always take everything so personally." Said she, "I'm sure I don't."

Even in the same families we find varying degrees of concern for others. From her earliest years my young friend Jean was unusually responsive to people. She would run up to them, show an interest in their concerns, listen, or talk. At nursery school she fitted into the group immediately. She played happily with other children most of the time and was helpful to the teacher, though not subservient. This kind of social behavior continued through high school and college. In college she was senior class president, served as an officer in several clubs, and was popular with all the students.

Jean's brother, Bob, entered the same nursery school several years later. At home he was very positive—some would say stubborn—about what he wanted to do and what he did not want to do. Bob always seemed to consider his own inclinations first. In nursery school he showed great proficiency at running, climbing trees, and exceeding the speed limit on his bicycle. But he would not come into the storytelling circle, fit blocks into a form board, contribute to the share-and-tell period, or participate in any activities involving other children. His teachers thought he might be mentally deficient. They told his parents so and advised sending him to a psychological clinic. But because the family housekeeper was so insistent about Bob's good qualities, the parents decided to wait a little longer before referring him.

Fortunately first-grade activities had a greater appeal for Bob than the play, the storytelling, the share-and-tell of nursery school. A year or two later he found a "best friend," and probably for the first time in his life, Bob thought more about somebody else than about himself. He not only wanted his friend to think well of him but he wanted to help him become successful and happy. At last he had got off "self-center."

Bob was never so popular as his sister, but he became well liked and respected. And who can say which of these children was better adjusted? Always thinking of others and conforming to their wishes can impose a considerable strain on anybody. Jean herself may have felt, in her childhood and later on, that she might have been paying too high a price for popularity.

Getting Off

RUTH STRANG

Infant growth in self-awareness

Self-centeredness takes different forms at different stages of growth. In early infancy, though the child has only a fugitive awareness of himself, he is the center of the world which he perceives. Month by month this world becomes more distinct. He responds to it in varied ways, perhaps by smiling when he sees his mother's face coming toward him or by laughing when someone plays "Boo" with him.

Thus the baby begins reacting to his environment and to the people in it even before he is fully aware of himself as a person. It may take six months for him to discover that his feet belong to him and that they can be useful. Through each new experience he learns more about himself, about the kind of person he is. He becomes sensitive to the way others respond to his efforts to do new things, discover new things, establish his individuality. And for this he needs freedom.

During the baby's first year, mothering and other contacts that express love and confidence are vital to his health and personal development. Sometimes we forget that first impressions make a lasting imprint on the infant. K. Z. Lorenz, the zoologist, tried an interesting experiment. He imitated a goose in her early contacts with her goslings and found that they followed him around just as though he were their mother. Psychologist Harry F. Harlow, experimenting with baby monkeys, discovered that they were seemingly well satisfied when a soft dummy was substituted for a real mother. Results of these animal

Self-Center



Today's world is not a happy place for the isolationist. It's full of sharp turns and shocks and jolts and puzzles that seem to have no answers. Let's cultivate, then, in ourselves as in our children, the mindfulness of others that sets us free to live creatively with and for others.

experiments are rather deflating to the ego of human mothers.

However, there is plenty of evidence that our babies need mothering and that they are sensitive to the quality of attention they receive. When a baby is deserted by his mother or when, perhaps because of illness, she has to leave him for many weeks, his future relationships with other people may be seriously affected. On the other hand, conditions that may disturb a child who faces them alone may have little effect on a child who faces them with his mother.

Enter preschool companions

Simultaneous with the child's growth in self-awareness is his growing awareness of others. As early as the fourth week, he begins to distinguish his mother from other people. A little later he may show a noticeable sensitivity to his parents' moods. Strangers may arouse fear, but he enjoys playing peek-a-boo and give-and-take games with friends. He may also make a big fuss when someone takes away a toy he wants.

These responses, which we may interpret as social, are usually self-centered. The baby relates everything to his needs. All he wants is to be fed when he is hungry, to be warmed when he is cold, to be made comfortable when anything irritates him, to sleep when he is tired, and to squirm when he is restless and his muscles need exercise. If he could speak and were asked, "What's a mother for?" he would probably say, "To do all these things to make me comfortable and happy." If later he is unable to relate himself to others, it may be because he had insufficient or interrupted mothering in those early months.

Watching young children in nursery school we see that at first they usually treat their friends as things—look them over, handle them, play side by side with them in the sandbox, or paint together at an easel. Perhaps one group of three- to four-year-olds will show great interest in making and eating popcorn.

An article in the 1960-61 study program on the preschool child.

They all gather around the table, hold out their cups for the fluffy kernels, and then go their respective ways, eating their own popcorn or watching others eat.

Their conversation parallels their play. Children of this age talk *at* each other, often pursuing quite separate lines of thought. If one child cries, the rest may just stare at him. Or they may cry with him, not distinguishing between someone else's trouble and their own. Yet at this stage their attention is at least directed toward others. They have moved one step away from self-centeredness.

Gradually they develop sympathy as they share the joys, sorrows, and frustrations of other children. By participating in things that happen to others, they become able to feel with others. They begin to sense that other children are feeling the same joy or pain they are experiencing. As the child discovers things about himself he gains more understanding of other people—and vice versa. Since he is able to enter more intimately into the activities of other children than into those of adults, he finds it easier to feel with children than with the "higher-ups."

The child who stands aloof

Most preschool children tend to move alternately toward other children and against them, all in the same period. One moment a child is comforting his playmate. The next time you look, he is hitting her. But for the most part three- to five-year-olds in nursery school are bent on their own individual activities—riding tricycles, building with blocks, or painting pictures. Some will be in groups—giving a puppet play, riding on a seesaw, or listening to a story. In the last mentioned activity, most of their comments are purely individual expressions that evoke no responses from the other children.

In one such group a certain little girl stood out as different. She did not smile or laugh as most of the other children did. As soon as she received her share of popcorn she walked away eating it. She joined a child painting a picture at an easel but merely stood there watching. Once or twice she threw her arms around another youngster, but what at first seemed an affectionate gesture soon became an aggressive act. The little girl, said the teachers, was still exceedingly self-centered.

Why hadn't this child of four and a half got off self-center? Here are some possible explanations that could apply to any youngster behaving in the same lonely fashion:

- Had she been treated badly? If so, she may have wanted to hurt others as she had been hurt.
- She might not have had enough mothering in her first year of life.
- Perhaps she had had no preschool-age playmates before coming to nursery school and had not learned the give-and-take of social relations.

- Earlier, in trying to make friends with adults, she could have been rebuffed and was now afraid she would fail again.

- She could have been preoccupied with her own thoughts and worries about family relationships.

- If she had been ill a great deal, her attention had been centered on her own body and its pains.

- She might not have developed a sense of trust during her earlier years.

- Some children, who seem on the surface to be self-centered, may really need a stronger sense of self. If they do not like themselves, the chances are they will not be attracted by, or be attractive to, other people.

The nursery school teachers were wise not to push the little girl into social situations that she was unable to handle. Instead they did their utmost to discover under what conditions she seemed ready to make friends and to take part more actively in small groups.

Signs of progress

Getting off self-center, then, begins with self-awareness. The child must first acquire some sense of being a person in his own right. He starts acquiring it in infancy, when he first realizes that people are different from things. It continues when he distinguishes among various kinds of people and things. He is still the center of his small world. His favorite pronouns are still *me* and *I*, both people and things serving his ends. At about two or three years of age the little autocrat has a feeling of omnipotence. However, this is soon balanced by a sense of helplessness. There are so many things he cannot do, so many things that he is now required to do. Ordinarily he reconciles these two feelings by settling for a reasonable degree of independence.

Other people become more and more important in his life, and by engaging in activities with them, he learns how they feel. He is beginning to move away from self-centeredness; he is becoming a social self. Yet not until he is about eight or nine years of age will the child have his first experience of real love for another person, usually a best friend. The world no longer revolves around him. He is now one of a number of satellites whose orbits are also important. His self is still intact, but each day it moves a little more toward other selves—learning what is expected of him, learning to give as well as to receive.

Ruth Strang, for several years director of this magazine's preschool study program, is a distinguished educator-psychologist. Among her books are An Introduction to Child Study and Helping Your Gifted Child. Recently retired as professor of education at Teachers College, she is now directing a reading development center at the University of Arizona.

FOCUS FAMILY



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DAVID R. MACE

DURING WORLD WAR II an American G.I. and a Japanese soldier found themselves together in a shell hole while a big battle was raging. Their countries were at war, and their duty was to kill each other. But the Japanese was already dying, and the American was badly wounded. So for a while they just lay together in the shell hole, glaring suspiciously at one another.

Then the American became aware that the Japanese was struggling to get something out of his pocket. The G.I. reached over and helped him; it was a wallet. The Japanese opened it and took out a faded photograph of his wife and children. The American helped him to prop it up so that he could look at it. Then the American brought out a photograph of his wife and children. He showed it to the Japanese soldier, who smiled appreciatively. Suddenly all the barriers between these two men—barriers of language, of culture, of national enmity—were swept away. There in the shell hole together, with the battle raging around them, they realized that their fundamental values, their fundamental loyalties were not different but the same.

I believe that the family provides the great unifying force that can bring all the people of the world together. Whatever our color, race, or creed, as members of families we share the same experiences, the same feelings, the same hopes. My wife and I have proved this over and over again in twenty-five years of working for better family life. During those years we have traveled all over the world. Altogether we have now visited forty-eight countries. When we explain that our interest is in family life, we are always

received with warm friendship. This has happened on all the six continents.

Last summer we drove to Russia in our car. Apart from a three-day stop in Düsseldorf we passed through different countries at the average rate of one a day—Britain, France, Belgium, the Netherlands, Germany, Denmark, Sweden, Finland. We were camping, and each morning I woke to find people around me speaking a different language. Each day I paid for gasoline and food in a different coinage. And I was traveling by car, which is a very slow method. A pilot of a jet fighter tells me that he has to cover the whole width of the Netherlands in order to make a turn.

The human race versus human races

In our shrinking world of today I am convinced we must become international in our perspective. I am not thinking of world government, and I am not arguing for the elimination of national differences. There is a richness in the variety of our cultures. But I am pleading for a world perspective, for an international way of thinking and acting toward one another.

In our work for better families I believe this will have many implications. First of all, it means freeing ourselves from prejudice. When I went on an excursion around the Kremlin last summer there was an American tourist in the group. This man kept complaining to the Intourist guide because so many things, from food to fashions, were different from what he was accustomed to at home. This is the essence of prejudice—a refusal to acknowledge that

other people's tastes and temperaments can be different and still command our respect.

We all meet this problem when we go abroad. When I visited the Marriage Counseling Center in Lagos, Nigeria, I was startled to find that the African counselors there were working with polygamous marriages. This at first disturbed me because I don't believe in polygamous marriage, nor does our society. How could marriage counseling be done in such a situation? I asked this question. The answer was that since polygamy is the custom in Nigeria, the marriage counselors are working for *stable* polygamous marriages! When I thought it over, I realized that if I were a Nigerian that would be exactly what I would want to do too. In the field of marriage and the family there are some highly controversial questions, about which strong and even bitter disagreements sometimes arise.

However, when we gain a world perspective we soon recognize that the areas of agreement are much greater than the areas of disagreement. There is a vast amount of work to be done for the well-being of families, concerning which there need be no controversy at all. As I see it, this work embraces these three great tasks: to give families all over the world economic security; remove ignorance; and provide community services to help families in periods of crisis. Let me illustrate.

My wife and I lived for a month in Bombay. On the sidewalk outside our building there was an Indian family whom we often observed. It was easy enough to observe them. They had no home except a few square feet of concrete that they had staked out as their domain. There the mother nursed and cared for her newborn baby—helped by the other children. There the father came back, after a day looking for work, with what he had been able to earn.

In many lands families live, like this one, in desperate poverty. And as long as families anywhere are denied adequate housing, adequate food, adequate sanitation, the fight for these elementary human rights must go on. The strong must help the weak until the battle has been won.

Smaller world, bigger thinking

We have a second battle to fight—against ignorance. In West Africa, for instance, many parents believe that terror is the only means by which a child can be trained. Social workers have told me of children brought to them who had been beaten without mercy. Their parents said, "See what you can do with this child. I can't make him behave."

Ignorance about child development is not confined to Africa. It is very widespread. And ignorance about the meaning of marriage is often as serious as ignorance about parenthood. We are making great progress today in our understanding of family relationships, but the spreading of this vital knowledge, by ef-

fective public education, is taking place far too slowly.

Even if all the families of the world could be delivered from the scourges of poverty and ignorance, they would still have their troubles. Families, like individuals, pass through periods of illness and stress in which they need support, guidance, and counseling. Such services should be provided.

A world perspective means that countries with well-developed community services would help other countries to do more for the welfare of their families. I have seen this achieved, in the past eight years, in the commission on marriage guidance of the International Union of Family Organizations. When it began its work there were virtually no marriage counseling services in France, Belgium, and Italy. Today these countries have sound and rapidly developing counseling centers, set up mainly by dedicated leaders who are members of the commission. Through exchange of experiences and mutual visits, the standards in all the participating countries are rising steadily to the level of those in the areas which are most advanced.

In our travels my wife and I have often told people about the International Union of Family Organizations. It was our privilege to be present in 1947 at the Conference in Paris out of which, a year later, the Union developed. We believe in the I.U.F.O.—not because it is a perfect organization but because it aims to bring together, in a sharing fellowship, all who work on behalf of the family.

We who work for family welfare must strive to build throughout the world a common front. We must be ready to share our skills, go to each other's help, strive always to make our services to families more effective. We need never doubt the great importance of what we are doing. Families are the fundamental units upon which the life of the world depends. The life of any community can be no healthier than the life of the families that make up that community.

Great issues are in our hands. As an old Chinese proverb puts it, "When there is harmony in the home, there is contentment in the community. When there is contentment in the community, there is prosperity in the nation. When there is harmony in the home, contentment in the communities, and prosperity in the nations, there is peace in the world."

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David R. Mace is executive director, American Association of Marriage Counselors and co-author, with his wife Vera, of the recent book *Marriage: East and West*. His article is taken from an address given by Dr. Mace at the International Conference on the Family, conducted by the International Union of Family Organizations and the National Council on Family Relations. Meeting last August at Columbia University, this was the first major international conference on the family to be held outside Europe.

Decision

LOIS KOCH

in the

Spring

A country schoolhouse can be the stage of a moving human drama, even if the only spectators are the hills and the great woods. Many years later the chief character, now a retired teacher, recreates the little drama in a spirit of sober joy.

IT WAS LATE AFTERNOON on that day in 1912, the day I had made up my mind to give up teaching. I stood in the doorway of the one-room country schoolhouse and waved good-bye to my pupils. When the last departing child had disappeared behind the fir trees I went back into the schoolroom. It was spring. The air reeked with the sickening-sweet odor of wild flowering currants and the pungent smell of daffodils. Fruit jars and tomato cans were filled with the flowers—all loving tokens brought to me, the teacher. As the afternoon sun filtered through the finger-smeared windowpanes I looked at the chalk-speckled blackboards, waiting to be washed, and the thought flashed through my mind, "I'll soon be rid of all this forever." I glanced at the littered floor, waiting to be swept, and pensively looked out of the window at the Douglas firs towering ominously above me.

The little cracker box of a schoolhouse stood alone on a hill in the midst of the native woods. In the distance, above the purple haze, the snow-capped Olympics loomed in the splendor of the lowering sun. The bigness and grandeur of it all seemed to smother me. I had come to western Washington from Wisconsin only a few months before, and I had not yet learned to feel at home in so wild a setting. This was my first year of teaching. I had decided it would be my last.

Uppermost in my mind was the letter I had written to the school board in answer to their plea that I remain another year. In the letter I explained that my mind was made up. I was going to give up teaching and go to a business college. A lot of time and thought had gone into the writing of that letter, and I had brought it with me this morning, intending to mail it on the way to school. Yet as I passed the mailbox a feeling of uncertainty came over me, and I did not post the letter. All day it had lain on my desk.



The young teacher and her pupils.

Looking at nature's beauty all about me, I felt insignificant and lowly and a little lost, alone in the empty school. Then I remembered it was the last of the month and the attendance report must be made. "One more after this," I thought to myself, "and my teaching career will be ended."

As I turned from the window and walked slowly back to my desk, I felt my determination faltering. Did I really want it to end? I pressed my lips together and lifted my head. Yes, I did. The decision had been hard to make, but I had made it. I would stick to it.

I took the register from my desk and began to copy down the names:

Julia, one of the beginners who had cried for her mother every day until I explained that I was her daytime mother. After that she was always at my heels, like a puppy with its first master.

Arnold, the little illegitimate boy—defiant, blustering—who had blurted out that he couldn't make a valentine for his father, "'cause I ain't never had no father." I had taken him aside and explained that it didn't make any difference to me, but there were some things people just didn't talk about to everybody. Arnold and I became fast friends, and his behavior and general attitude grew much better.

Mary, who always insisted that I eat her cake at lunchtime.

Big Dan, who split my kindling because my hands looked so "puny."

Harold, little, bug-eyed Harold, who had asked God in his prayers not to let me die when I was sick. The day I came back to school he said he would like to kiss me, if he could be sure the big boys wouldn't tease him. I recalled the wet, sticky kiss planted on my cheek in the cloakroom later that day.

Lester, generous, lovable, but exasperating, who was always in some trouble. On the occasion of his latest offense, that of untying all the little girls' hair ribbons "to make 'em mad," I'd sent him to his seat to think about how naughty he'd been. I told him to decide how he'd punish me if I'd been a bad girl and he were the teacher. In a few minutes he sauntered up to my desk to report. "Teacher, I got it all thought out. I just decided I'd give you another chance."

Bill, who came from the most slovenly family in the neighborhood. I had privately told him he must bring a handkerchief or a clean white rag every day. And sure enough, almost daily he would pull from his pocket what looked like half a bed sheet and loudly and vigorously blow his nose, looking at me for a smile of approval.

As I copied down the names, I felt that I was bound to each one of those children by some individual, invisible tie. And I thought of what a professor in one of my pedagogy classes had said: "If you don't get any more out of teaching than wages, quit. You'll never make a teacher."

I thought of my salary, of the three pieces of gold—two twenties and a ten—that the bank teller had laid on the counter when I cashed my first monthly check. Of that sum fifteen dollars had gone to the Brandons to pay for room and board.

The Brandons . . . I could never pay them in money for what they had done. How they had tried to make their home pleasant for me! Mrs. Brandon had explained how she and Pa had papered the living room with the prettiest paper they could find. "Got it on sale, too." I thought it the most ugly, gaudy pattern I'd ever seen and could readily understand why it had been on sale, but, young as I was, I knew that beauty is in the eye of the beholder.

The walls of my bedroom had been papered with a fresh layer of newspapers neatly pasted on in symmetrical squares. And Mrs. Brandon told me how Pa had hurried up to build the new outhouse because the "pretty little schoolteacher is coming to board here."

I remembered the hot drink Mrs. Brandon made for me the night I had a bad cold. It burned my lips and my mouth and almost took my breath away. The next morning, for fear of another dose, I assured her my cold was much better. She smiled and said, "That horse liniment sure fixes up a cold in a hurry. It's good for man or beast. Says so right on the bottle."

Enough of reminiscing; back to my chores. I started for the broom, then stopped. Dusk was coming on, and with it might come a marauding bear that had been invading the schoolyard lately, foraging the apple cores and bits of food the children had thrown from their lunch pails. The sweeping

could go until morning, I decided, and began quickly gathering up the books and papers I intended to take home.

Suddenly I heard a loud "Bang!" on the door. For a second I was almost afraid to move. Then cautiously opening the door I looked into the black-bearded face of one of the most enormous men I had ever seen. He had a gun over his shoulder, and two hungry-looking hounds stood beside him.

The man's ferocious beard parted in a smile, and I realized I need not be afraid. He hastily explained that some of the neighbors had asked him to come out and kill a bear that was "scaring the teacher 'most to death, 'cause she's from back East where bears ain't so common."

As I put on my jacket and prepared to leave, he smiled at me again and said, "You know, all the folks 'round here sure are fond of you. They're scared you won't teach here no more. They said I sure must git that bear. If I do, then you might stay."

I started to walk down the road. The sun was nearly down, but I needn't hurry. Even if the bear did appear, I had a protector.

Quietness settled over my troubled spirit. The words, "Folks 'round here sure are fond of you," still rang in my ears. The giant firs seemed less towering; the mountains in the distance looked closer and more friendly, not quite so awesome and majestic. The ferns, salal bushes, and Oregon grape bushes along the roadside were more beautiful than ever. For the first time I began to feel as if this wonderland belonged to me, as if I were no longer an outsider in a strange place.

Standing in the middle of the road, I looked down over the valley below. The smoke curled from the chimneys. How homelike and peaceful it was! In each of those homes, it dawned upon me, I was thought of in some special way, either by the children or by the grownups.

I began to think of the many kindnesses shown me in the town I was about to leave forever. How many times had I been a guest in those homes—times when the seldom used silverware had been polished and the best tablecloths and china proudly displayed. The husbands had shaved (even though it wasn't Sunday) and sometimes put on neckties.

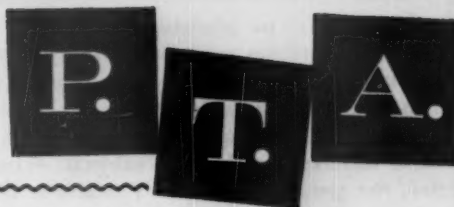
I recalled my Christmas among them, the many gifts—strong toilet soap, cotton handkerchiefs, cheap perfumes, crocheted doilies—all given with love and with sacrifice too, in some instances.

Slowly walking down the road I wondered who, if I left this profession of mine, would paper rooms for me. Who would build an outhouse for me, feed me horse liniment, say prayers for me, give me another chance if I had been a bad girl?

In the gathering twilight I took out of my jacket pocket the letter that would take all this away from me. Smiling to myself, I tore it into little pieces.

Keeping Pace

with the



Where There's a Willis, There's a Way

Chicago P.T.A.'s now have an official channel for communicating with top school administrators. Superintendent Benjamin C. Willis, an ardent advocate of home-school cooperation, has arranged for his eighteen district superintendents to meet informally once each month with the P.T.A. presidents in their districts. At the meetings each superintendent has a chance to present school plans for his community and the presidents to offer ideas for improvements suggested by P.T.A. members. The whole plan, as far as we are concerned, is first rate, including the sandwiches and coffee that help make the conferences real neighborhood get-togethers.

Treasures of a Town

"Do seashells have babies?" "Look, the dinosaur's footprint is bigger than my hand!" "How does a hornet's nest look inside?" Questions like these reveal the inquiring minds that youngsters of Manchester, Connecticut, have developed through the challenge of an exciting P.T.A. project, the Lutz Junior Museum.



It was in 1953 that Hazel P. Lutz, elementary school art supervisor, mentioned at a P.T.A. meeting her cherished dream of a children's museum for Manchester's schools. P.T.A. members responded with enthusiasm. What cultural project could be more appropriate than the establishing of a loan museum, to enrich the education of the town's boys and girls? The Manchester Council of Parent-Teacher Associations formed a museum committee. Letters went to each child's parents asking if they had articles that would be of educational value to the prospective museum. Immediately there began a still-

continuing flow of such articles. Soon the small room in a school basement, donated for the project, was overflowing with articles ranging from an antique wedding dress to a cross section of a "wasp" engine. P.T.A. volunteers sorted, labeled, catalogued, and boxed them all, as well as carrying on the other tasks essential to museum operation.

Year by year the museum grew, not only in the extent of its collections but in the services it offered both to the schools and to the town as a whole. By 1958 the school museum had become a community institution. With the help of a citizens' committee it acquired a building of its own—once a two-room school—though the original basement quarters are still used as a workroom. It is now the Lutz Junior Museum, Inc., with a board of trustees and a full-time director. And the fourteen P.T.A.'s in the Manchester Council are quietly proud to have seen their modest venture transformed into a major community enterprise.

Inundated but Undaunted

The tidal wave that devastated the water front and part of the business section of Hilo, Hawaii, last spring very nearly trapped Horace Kawamura, past president of the Hawaii Congress, former National Board member, and recipient of the Hawaii Congress' distinguished service award for 1959. Mr. Kawamura, whose home is in Hilo, had driven his family to a safe place, then returned to town in the late evening. Suddenly his car was inundated by waves from two directions. As the first wave receded he had just time enough to get out of the car and rush to higher ground. Characteristically, he spent the rest of the night helping the victims of the disaster.

Clearing the Tracks

"Do-it-yourself counseling for student and parent" is the way Walter N. Tobriner, president of the Washington, D. C., board of education, describes a new and impressive publication of the District of Columbia Congress, *Curriculum Handbook: Planning Your Education*.

The idea was conceived more than a year ago at a meeting held to discuss plans for the D. C. Congress' school education program. It was there that Mr. Tobriner pointed out a threefold problem in D. C. high schools: (1) Students were not getting

enough guidance in planning their high school courses. (2) There was not enough money to pay for additional counselors. (3) The "four-track" system used in all the high schools was difficult for parents and students to understand; hence they were likely to make mistakes in choosing subjects. What was needed, the group agreed, was a catalogue describing the courses in each track and recommending sequences of subjects for different careers.

Within six weeks this proposal was included in the congress' action program, and an able and industrious committee, under Mrs. Edwin M. Snell, state school education chairman, began to assemble many kinds of data. They made lists of the subjects required for graduation, track by track and grade by grade. They wrote summaries of the content of each subject. They listed subjects required for college entrance and for many vocations. This last named job was difficult and time-consuming but also rewarding. The committee's chart of occupations, condensed from the massive catalogue of six thousand jobs put out by the U.S. Department of Labor, was highly praised by Labor Department personnel.

The final draft was checked by school authorities throughout the District, typed for photo-offset printing (a complicated task in itself), and, by a truly monumental effort, completed in time for the annual P.T.A. convention on May 10, 1960. By the end of July two thousand copies had been distributed. "A tremendous job, extraordinarily well executed," said Mr. Tobriner, and these words might well be echoed wherever the do-it-yourself counselor is used.

The End Was Harmony

A musical "mock town meeting" entitled *The Blackboard Jumble* was presented last spring by the Manchester P.T.A. of Manchester, Massachusetts, to celebrate the end of a decade-long controversy over a new high school. With plans for the building under way at last, the P.T.A. choral group sang wittily and merrily of such problems as how many floors should the school have and especially what color blackboards—black, blue, green, puce, or chartreuse.

So delightful was the comedy and so appreciative the P.T.A. audience that the Manchester P.T.A. has been persuaded to make the script of this musical farce available to other parent-teacher groups with new-school problems.

The P.T.A. Unlocks a Door

The library door in the Palmer, Alaska, High School was locked when school opened that September of 1959, and to all appearances it would stay locked, because there was not a trained librarian on the teaching staff. None of the teachers had time even to check books on and off the shelves. Thousands of books lay untouched. Current magazines and newspapers piled up, still in their wrappers.

After a week of this closed-door policy, the school administration approached the Palmer High School Parent-Teacher Association. Since no qualified librarian was available in this small agricultural community, could the P.T.A. somehow help keep the library open—five days a week, morning and afternoon? The P.T.A. could and would. Thereafter for the rest of the school year, the library was open each day from nine to three-thirty.

This excellent record was accomplished by a brigade of twelve parent-teacher members. Here we see eight of them: left to right, Mrs. George Brewster, Mrs. Sam Cotten, Mrs. Richard Jones, Mrs. J. Graham, Mrs. Curtis Dearborn, Mrs. Virgil Eckert, Mrs. Frank McKenzie, and Mrs. Paul Martin.



Best news of all for the Palmer High School and its P.T.A.: One of the volunteer librarians, Mrs. Kenneth Wallace, returned to college this past fall for advanced study in library science. When she completes her college work the high school will have a permanent professional librarian.

Alert to Defense

Civil defense is no vague, faraway matter to the citizens of Flemingsburg, Kentucky. On the corner of the new city parking lot stands a model fall-out shelter, completely equipped—a joint project of the high school P.T.A. and the county civil defense department. It is only the second such shelter in the state and said to be the first in the United States built entirely from local funds.

Inspiration for the project came out of a civil defense training course, one of several set up in the state under the direction of Mrs. Elmer K. Robertson, Kentucky Congress civil defense chairman. Among those who took the course in Flemingsburg were Newell Grannis, president of the high school P.T.A., and Owen Story, county civil defense director. It was through the leadership of these men that the project was successfully carried out.

Mental Health Films

for P.T.A.
Programs

WILLIAM G. HOLLISTER, M.D.

P.T.A. CHAIRMEN and study group leaders, eager to use films as aids in group discussions, frequently ask, "What are some of the best films on mental health, and where can we obtain them?" In answer to this oft-repeated question William G. Hollister, M.D., chairman of the National Congress Committee on Mental Health, has compiled the following list. For each film he has prepared a synopsis, so that P.T.A. leaders will have no difficulty in making an appropriate choice.

Most of the agencies designated as state mental health authorities, explains Dr. Hollister, now have large mental health film libraries. In most instances the films are loaned free (except for postage) to organizations within the state. Sometimes, however, there is a small fee.

If a film is not available from your board of education or the state mental health authority, write to the principal distributor for information about the nearest rental source. Addresses for the principal distributors are given at the close of this list.

Age of Turmoil

20 minutes

One of the films in a series produced by Crawley Films, Ltd., based on Elizabeth Hurlock's book, *Adolescent Development*. Principal distributor: Text-Film Department, McGraw-Hill Book Company.

Early adolescence, with the emotional turmoil that characterizes ages thirteen to fifteen, is the subject of this film. Many scenes are laid in the home, showing how parents react to typical behavior situations.

Angry Boy

32 minutes

Produced by Affiliated Film Producers for the Michigan Mental Health Authority and the Mental Health Film Board. Principal distributor: International Film Bureau.

Filled with unrecognized hostilities against his family, a ten-year-old strikes out blindly at life to relieve his emotions. Impulsively he takes money from his teacher's purse, and she catches him. A thoughtful interpretation of some of the services a child guidance center can provide and how it can help a child at a critical time in his life.

Boy with a Knife

19 minutes

Produced by Dudley Pictures Corporation for the Community Chest of Los Angeles. Principal distributor: International Film Bureau.

This film shows how a "group worker" reaches a gang of boys who are headed for delinquency. The story, taken from the files of a Los Angeles youth service agency, reveals that disturbed youngsters protect themselves with an attitude of toughness and seek security in their own gangs.

Children's Emotions

22 minutes

Produced by Crawley Films, Ltd., based on Elizabeth Hurlock's *Child Development*. Principal distributor: Text-Film Department, McGraw-Hill Book Company.

The major emotions of childhood—fear, anger, jealousy, and others—are illustrated here. The narrator points out the chief causes of fear at different age levels, with the caution that fear and anger are both natural but must be prevented from becoming a habit. Jealousy is best dealt with through consistent discipline plus genuine understanding and affection.

Emotional Health

20 minutes

One of the Health Education Series films produced and distributed by the Text-Film Department, McGraw-Hill.

This film has three objectives: (1) to convince young people of college age that emotional upsets are not uncommon; (2) to show that if such a disturbance is prolonged, the need for professional counsel and care is just as important and normal as with any physical illness; and (3) to explain basic techniques of psychiatric treatment.

Farewell to Childhood

20 minutes

Produced by Herbert Kerkow, Inc., for the North Carolina Mental Health Authority and the Mental Health Film Board. Principal distributor: International Film Bureau.

Susan Stevens, a normal teen-ager, full of the swift emotions of adolescence, longs for the independence and privileges of adulthood, at the same time fearing them. The film shows her parents, bewildered and confused, as they try to understand her inconsistencies. A wise school counselor eventually helps Susan and is also able to give her parents a deeper insight into adolescent growing pains.

Fears of Children

32 minutes

Produced by the International Film Foundation for the Oklahoma Mental Health Authority and the Mental

Health Film Board. Principal distributor: International Film Bureau.

Some of the emotional problems of Paul, a normal five-year-old, are here dramatized. In episodes typical of those arising in families with small children, we see how Paul's fears—of the dark, of being alone, of new situations—affect his everyday life and cause his parents to become tense and anxious about him. The film points out that Paul's emotions are common to children of his age but are accentuated when parents become either unduly protective or overly severe. The boy's disturbing fears are revealed in a new light, providing the perspective that can lead to greater freedom and better emotional health.

First Lessons

22 minutes

Produced by Knickerbocker Productions for the Iowa Mental Health Authority and the Mental Health Film Board. Principal distributor: International Film Bureau.

A teacher is faced with many problems when an aggressive child becomes a member of the class. She realizes that the way she handles this situation will affect the children's attitudes. The film shows how the teacher helps them gain insight into the feelings that lie behind the aggressive child's actions—and their own.

From Sociable Six to Noisy Nine

21 minutes

Produced by Crawley Films, Ltd., for the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

The film looks at the behavior of children from six to nine years old, what it means, and how parents may guide and govern their youngsters through a challenging, often trying, stage of development. A family with three children is presented, and we observe how the parents cope with some situations that might baffle even the experts.

From Ten to Twelve

26 minutes

Produced by Crawley Films, Ltd., for the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

Ten-to-twelve-year-olds are no longer little boys and girls, but young individuals who are independent, sometimes responsible, often discerning, always testing, striving, living up to the hilt, with deep currents of feeling usually hidden from view. This film presents an absorbing study of such children. Here too we observe the problems of discipline, guidance, and understanding that confront most parents.

Hard Brought Up

43 minutes

Produced by Potomac Film Producers for the Mississippi State Welfare Department with the cooperation of the U.S. Children's Bureau. Principal distributor: Mental Health Materials Center.

Two young boys, about ten years old, get into trouble, and a child welfare worker, Joyce Lingle, is assigned to their case by the juvenile court judge. With the help of the family doctor, the teacher, and the welfare department's psychologist, and through conferences with the parents, she is finally able to bring about a better understanding of the boys' problems and emotional needs.

Head of the House

37 minutes

Produced by the Mental Health Film Board for the U.S. Information Agency. Principal distributor: United World Films.

Thirteen-year-old Paul Moody gets in trouble with the law and is befriended by Miss Miller, the social worker in the community settlement house. In a series of scenes show-

ing Paul's home life, we see how his well-meaning parents are unwittingly intensifying Paul's emotional difficulties. The climax comes when Miss Miller enlists the aid of a policeman and a clergyman in working out a plan to help Paul's parents help both themselves and their son.

The High Wall

30 minutes

Produced jointly by the Columbia Foundation of San Francisco, State of Illinois Departments of Public Instruction and Mental Health, and the Anti-Defamation League of B'nai B'rith. Principal distributor: Text-Film Department, McGraw-Hill.

A psychiatrist interviews two teen-age boys, one a member of a minority group, who are in the hospital as a result of a street fight that occurred because of prejudice. We are then shown how both boys were brought up and the attitudes their parents have toward other groups.

Howard

29 minutes

Produced by the National Film Board of Canada. Principal distributor: International Film Bureau.

Howard, just out of high school, is slated for a summer job with the company he will work for after graduating from college. However, Howard's school chum is full of enthusiasm about a summer tour of Canada and begs Howard to join him. The boy's parents resist the idea strongly, and his resultant confusion illustrates how teenagers can develop inner conflicts between their desire to follow youthful impulses and their desire to conform to adult wishes.

Kid Brother

27 minutes

Produced by Affiliated Films for the Mental Health Film Board. Principal distributor: Mental Health Film Board.

A teen-age boy disgraces himself at his older brother's engagement party. Feeling angry and frustrated because he is treated like a "kid brother," he overindulges in alcohol. Some of the emotional forces that cause excessive drinking are examined in this film, which is designed to promote discussion by parents of teen-agers.

The Meaning of Adolescence

16 minutes

Produced by Crawley Films, Ltd., for the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

By sympathetic understanding, parents can help a teenager adjust to the problems facing him—among them physical change, social acceptance, getting along with the opposite sex, and learning to make moral decisions. The film ends with the question, "Are you helping adolescents make these adjustments?"

Meeting the Needs of Adolescents

19 minutes

Produced by Crawley Films, Ltd., for the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

The needs of adolescents are presented in this story of a fourteen-year-old boy and his seventeen-year-old sister. The film points out what parents can do to help and indicates some of the needless worries they may have about their teen-agers.

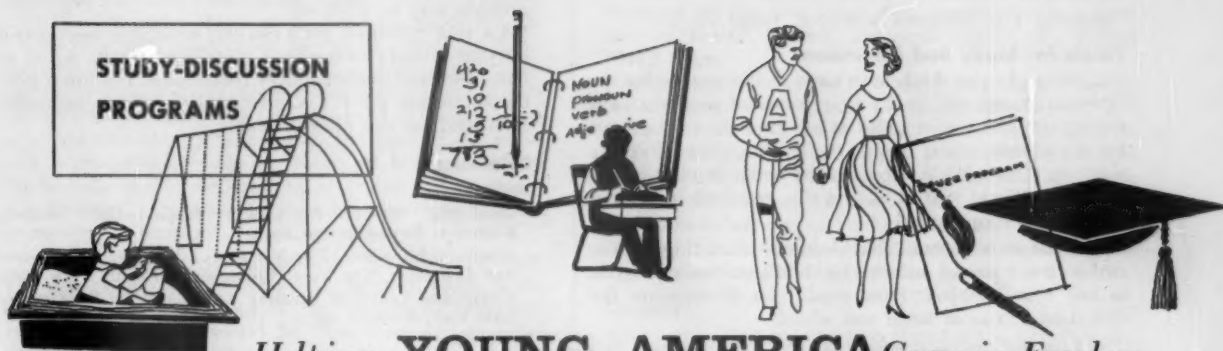
Mental Health

13 minutes

Produced and distributed by Encyclopaedia Britannica Films.

The film defines good mental health, describes its attributes, and emphasizes four steps in acquiring, maintaining, and improving mental health.

(Continued on page 37)



Helping YOUNG AMERICA Grow in Freedom

I. PRESCHOOL COURSE

Directed by Ruth Strang

"Getting Off Self-Center" (page 24)

Points for Study and Discussion

1. One of the most common criticisms of American children is that they are completely self-centered, that they entirely disregard the feelings of other people. Horrible examples are cited—the six-year-old who usurps the center of the stage, interrupting his parents and their guests with such noisy comments as "Watch me!" "I can do another trick!" "See how high I can jump!" The parents look on blandly, apparently proud of their offspring. Another child puts his feet on his hostess' newly upholstered living-room chairs, without being rebuked by his parents. How may we interpret such lack of consideration? Can one expect a preschool child to be considerate of others?

2. Is there a middle ground between "riding roughshod" over people and "being generous to a fault"? What is this middle ground? Is it showing consideration for other people's feelings and at the same time recognizing one's own rights? Give an example of a preschool child who you think shows just the right balance of concern for others and regard for himself.

3. In what ways might you account for the difference in the social behavior of Jean and her brother Bob? Why did two children growing up in the same family act so differently in social situations?

4. How long does it take a child to become aware of himself as a person (self-centered in the best sense)?

5. In what ways can we help develop a child's self-esteem? Which of the following are most important?

- To avoid leaving him alone as a baby for more than a day.
- To give the baby a cuddly toy or "comfort blanket" to take with him wherever he goes.
- To meet his every need promptly.
- To show pleasure in his behavior.
- To show him evidences that he has accomplished things requiring competence and skill.

6. What is the difference between associating with others and sympathizing with others? How may a child develop more sympathetic behavior?

Program Suggestions

Ask the members to draw a "social atom" of themselves or of a child, starting at birth with a single unit and indicating all the people who gradually came into the person's life—a cluster of parents, relatives, schoolmates, friends, and so on. This is an interesting, graphic way to demon-

strate how we move away from self-centeredness to a concern with more and more people.

• Describe other situations like those mentioned in question 1 in the foregoing section. Better still, role-play each situation and discuss possible reasons why the child may have become so self-centered and indifferent to the rights and feelings of others. After selecting the most plausible reasons, suggest ways of correcting or improving the child's attitude and behavior.

• Have a panel discussion in which representatives of two opposite points of view—the permissive and the strict—consider the possible effects of these child-rearing methods on the child's self-centeredness.

References

Books:

- Carrier, Blanche. *Integrity for Tomorrow's Adults*. New York: Crowell, 1960.
- Fraiberg, Selma H. *The Magic Years: Understanding and Handling the Problems of Early Childhood*. New York: Scribner, 1959.
- Jones, George Curtis. *Parents Deserve To Know*. New York: Macmillan, 1960.
- Strang, Ruth M. *Introduction to Child Study*. Fourth edition. New York: Macmillan, 1959.

Pamphlets:

- Frank, Lawrence K. *The Fundamental Needs of the Child*. Committee on Mental Health, State Charities Aid Association for Mental Health, 10 Columbus Circle, New York 19, New York. 20 cents.
- From Public Affairs Pamphlets, 22 East Thirty-eighth Street, New York 16, New York. 25 cents.
- LeShan, Eda J. *Only Child*.
- Wolf, Anna W. M. *Your Child's Emotional Health*.

Redl, Fritz. *Are Parents Worrying About the Wrong Things?* Child Study Association of America, 132 East Seventy-fourth Street, New York 21, New York. 25 cents.

Articles in the National Parent-Teacher:

- Bettelheim, Bruno. "Reading the Signs of Mental Health." March 1959, pages 16-19.
- Lovell, Lloyd. "Dealing with Discipline—Try These Techniques." December 1958, pages 26-28.
- Strang, Ruth M. "Home-Grown Character Traits." October 1957, pages 15-17.
- Wolf, Anna W. M. "Can a Child Be Too Good?" September 1958, pages 7-9.

Films:

- Genesis of Emotions* (30 minutes) and *Meeting Emotional Needs in Childhood* (33 minutes), New York University Film Library.
- Family Circles* (31 minutes), National Association for Mental Health, 13 East Thirty-seventh Street, New York 16.

II. SCHOOL-AGE COURSE

Directed by William G. Hollister, M.D.

"Spurring Their Progress in School" (page 16)

Points for Study and Discussion

1. What do you think were some of the reasons for the "Parents, hands off" policy that prevailed in the schools during the past two decades or so? How do you account for the schools' recent change to "Parents, please join the teaching team"? What effect has the boom in adult education since World War II had on this increased interest in home-school cooperation?
2. What two general contributions, according to the author, can a parent make to his child's academic progress in any school subject? How would you differentiate the educational tasks of home and school?
3. List and discuss simple, practical ways in which parents can encourage good study habits and a positive attitude toward homework. How can parents enrich children's learning without interfering with the school's program?
4. Before giving a six-year-old practice in reading, what preliminary information do you think a parent needs? Thus forearmed, what games and activities can he propose that will reinforce the teacher's efforts? Do you agree with the author that a child shouldn't "read ahead" in his reader?
5. If you had a ten-year-old who was having trouble in school because he was a slow reader, how could you try to help him? What resources does your community provide to assist slow readers who are in need of expert diagnosis and remedial treatment (eye clinics, diagnostic testing services, mental health clinics, remedial reading teachers, tutors)?
6. Discuss various ways in which you and other parents you know have made arithmetic and social studies "come alive" for youngsters in the course of everyday life.
7. In *How To Help Your Child Learn* (see "References") we find this delightful capsule anecdote:
The third-grader burst through the kitchen door. "Sorry I'm late, Mom," he called, "but we were making a science display, and I had to stay to finish the universe!"
What can parents do to build upon children's natural interest in science? What family activities can be used to nurture this interest?
8. "There are, let's face it," warns Dr. Goldenson, "possible dangers in advocating parent participation, as there are in most things in life." As you see it, what are the major dangers? How can they be avoided? Discuss the author's concept of the real goal of both parents and teachers in educating children. What other statements of educational goals do you find in Ralph W. Tyler's essay in volume 2 of *The Nation's Children*? Does your school have a statement of its objectives? If so, study and discuss them.
9. What activities does your P.T.A. conduct that encourage a close working partnership of parents and teachers?
10. Why is the teacher-parent conference valuable in helping parents to reinforce the school's teachings? What suggestions would you advance for making your school's teacher-parent conferences more constructive and pleasurable? How can we encourage more parents to use teacher-parent conferences to develop year-long home-school cooperation that will prevent problems from arising?

Program Suggestions

- In advance of the meeting, poll the parents in your group to get some of the questions pertaining to parent participation that trouble or puzzle them. Then ask two or three teachers to study these questions and to discuss them at the meeting. Such a program should give parents and

teachers a better understanding of the things that create dissension and ways in which a warm and effective relationship may be achieved.

- Ask your principal (or a teacher) to present information on your school's educational objectives and its policy on homework and teacher-parent conferences. Lead into a discussion of how the P.T.A. might help more parents understand and use this information.

References

Books:

- Applegate, Maureen. *Everybody's Business—Our Children*. Evanston: Row, Peterson, 1952.
Ginzberg, Eli, editor. *The Nation's Children, 2. Development and Education*. New York: Columbia University Press, 1960.
Goldenson, Robert M. *Helping Your Child To Read Better*. New York: Crowell, 1957.

Pamphlets:

- Goodykoontz, Bess. *Helping Children Get Along in School*. Science Research Associates, 57 West Grand Avenue, Chicago 10, Illinois. 60 cents.
Grant, Eva. *Parents and Teachers as Partners*. Science Research Associates. 60 cents.
Gudridge, Beatrice M. *How To Help Your Child Learn*. National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D. C. 50 cents.
Osborne, Ernest. *The Parent-Teacher Partnership*. Bureau of Publications, Teachers College, Columbia University, New York 27, New York. 60 cents.

Articles in the National Parent-Teacher:

- Reed, Calvin H. "Tracking Down Talent in Grade School." January 1959, pages 22-24.
Shane, Harold G. "Do Parents Teach the Three R's?" October 1956, pages 4-6.
Spencer, Lyle M. "Work Habits Worth Having." January 1960, pages 20-22.

Film: *Family Circles* (31 minutes), McGraw-Hill Text Films.

III. COURSE ON ADOLESCENCE

Directed by Evelyn Millis Duvall

"What's the Score on Juvenile Delinquency?" (page 4)

Points for Study and Discussion

1. As the director of the Juvenile Delinquency Project for the National Education Association, Dr. Kvaraceus speaks from an extensive knowledge of research into the meanings, the causes, the approaches, and the attitudes involved in juvenile delinquency today. He begins the article with a discussion of four prevalent attitudes toward young norm-violators, their peers, and their families:
 - The punishment-by-retaliation approach, the get-tough, treat-'em-rough, back-to-the-woodshed type of thinking that strikes back at the young delinquent or his family.
 - The positive-humanistic approach, which sees the problem child as a child with a problem, needing a helping hand rather than the back of the hand.
 - The therapeutic approach, which regards the young offender as having deep personal conflicts that require the help of a child guidance clinic or its equivalent.
 - The cultural-reconstructionist approach, which focuses on conflicting standards in the community as a whole.Our author believes that many, if not most, of our delinquents are of this last type and that there is promise in helping a potential delinquent redirect his activities and find status in constructive rather than destructive behavior. Dr. Kvaraceus then elaborates on the limitations of the first three attitudes toward delinquency and the ways in which a positive, effective program may be developed. Has he persuaded you that there is no simple answer to the problem of delinquency? That its solution lies in an all-out program in which the whole community and a multitude of resources are involved?

2. Can you go along with the point that "for well-

behaved men and women the escapades of delinquents may furnish vicarious thrills and secret satisfactions"? Does it make you pause to read the statement, "You can almost hear them smacking their lips as they read about the terrible doings and goings-on of teen-agers. Then suddenly, shocked at their own thoughts, feeling guilty, they strike back sanctimoniously at the young offenders"? Had it ever occurred to you that we are running out of targets upon which to vent our aggressions and that youthful offenders may be the only hate objects left to us? Is there a better explanation of why we continue to permit the purveyors of pornography to pollute our youth or the dope peddlers to exploit our teen-agers so outrageously?

3. If programs for delinquency control and prevention will cost big money, as your author suggests, where is the money to come from? We read that budgets for child welfare and education should be figured in billion-dollar terms. Yet is this so different from the consensus of the 1960 White House Conference that the education of all children to their highest potential should be given top priority? At a time when we are pouring billions into defense and into the development of other parts of the world, should we not be doing all that is humanly possible to make sure America's children, tomorrow's leaders, get their full chance to grow in freedom?

Program Suggestions

- Write on a blackboard the eleven guidelines for constructive action listed by your author, beginning with "Delinquent behavior has multiple and varied causes." Assign each one of these major points to a member of the group to read carefully, mull through, and be ready to discuss. Ask that personal reactions be reserved until all eleven points have been presented. Then throw the meeting open for general group discussion.
- Well ahead of time send to the National Education Association for the two-volume report of the Juvenile Delinquency Project of which Dr. Kvaraceus was the director (see "References"). Assign these materials to members of your group in advance of your meeting. Ask them to report during your session on the major emphases, the implications, and the recommendations developed in the report. If necessary, use more than one session for your discussion.
- Show the film *Three Steps To Start*. Discuss its major points and how closely they parallel some of the recommendations that your author makes both in the article and in his book on community programs for the prevention and the handling of juvenile delinquency.

References

Books:

- Bandura, Albert, and Walters, Richard. *Adolescent Aggression*. New York: Ronald Press, 1959.
Kvaraceus, William, and Miller, Walter, and others. *Delinquent Behavior*. Two volumes. Washington, D. C.: National Education Association, 1959.

Pamphlets:

- A Look at Juvenile Delinquency*. Children's Bureau. U.S. Government Printing Office, Washington 25, D. C. 25 cents.
What P.T.A. Members Should Know About Juvenile Delinquency. National Congress of Parents and Teachers, 700 North Rush Street, Chicago 11, Illinois. 50 cents.
Polier, Justine Wise. *Back to What Woodshed? Public Affairs Pamphlets*, 22 East Thirty-eighth Street, New York City 16, New York. 25 cents.

Articles in the National Parent-Teacher:

- Kvaraceus, William C. "What About High School Hoodlumism?" January 1959, pages 4-6.
Lohman, Joseph D. "Maybe 'Delinquency' Isn't the Right Word." March 1958, pages 4-7.
Richman, T. Lefoy. "Is There a Morals Revolt Among Youth?" November 1959, pages 16-18.

Film: *Three Steps To Start*. McGraw-Hill Text Films.

(Continued from page 34)

Preface to a Life

29 minutes

Produced by Sun Dial Films, Inc., for the National Institute of Mental Health. Principal distributor: United World Films.

Using typical situations that might occur in any family, the film shows the effect of three different parental attitudes toward a child from his birth until he becomes an adult. When his parents help him to develop according to his own capabilities, the boy grows up into a man capable of living a satisfying, productive life. When they try to force him to become the kind of man each of them wishes him to be, he is unable to meet their demands and grows up a restless, dissatisfied person.

Shyness

23 minutes

Produced by the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

The film depicts shyness in children, its causes, and how it may be dealt with by understanding parents and teachers.

The Teens

26 minutes

Produced by Crawley Films, Ltd., for the National Film Board of Canada. Principal distributor: Text-Film Department, McGraw-Hill.

This film shows the normal behavior of three teen-agers in the everyday life of a middle-class family. Barry, fourteen, thrives on vigorous activity with his gang. His thirteen-year-old brother Timmy still needs a certain amount of solitude or a hobby shared with a congenial pal. Joan, fifteen and well on the way to maturity, still looks to her mother for emotional support. We see how much active interest and sympathy are required of parents to help teen-agers.

Who Is Sylvia?

29 minutes

Produced by the National Film Board of Canada. Principal distributor: International Film Bureau.

A sensitive study of the dreams, fears, and hopes of a fourteen-year-old girl—"half-child, half-woman"—and of her relations with family, school, and school friends. The film uses as a catalyst the impromptu and unchaperoned get-together of "the gang" after school.

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Addresses of principal distributors of mental health films:

Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois. (Branch offices in Atlanta, Dallas, Hollywood, Minneapolis, New York City, and Portland, Oregon.)

International Film Bureau, Inc., 332 South Michigan Avenue, Chicago 4, Illinois.

Text-Film Department, McGraw-Hill Book Company, 330 West Forty-second Street, New York 36, New York.

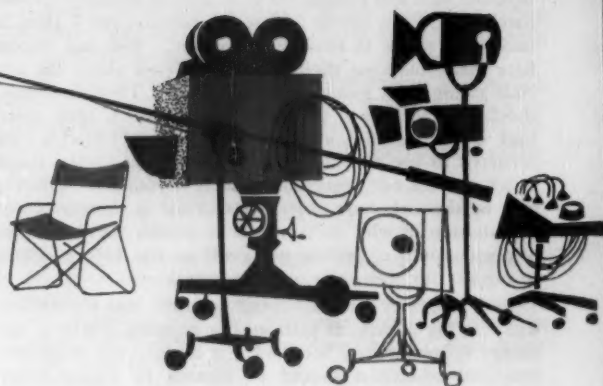
Mental Health Film Board, Inc., Film Service Department, 267 West Twenty-fifth Street, New York 1, New York.

Mental Health Materials Center, 104 East Twenty-fifth Street, New York 1, New York.

United World Films, Inc., 1445 Park Avenue, New York 29, New York. (Branch offices in Atlanta, Chicago, Miami, Los Angeles, Dallas, and Portland, Oregon.)

Note. If you wish to show any of these films on television it will be necessary to write the producers for clearance. Be sure to state when the film is to be shown, on what station, and other facts about the TV program.

Motion Picture Previews



PREVIEW EDITOR, ENTERTAINMENT FILMS
ELJA BUCKLIN

FAMILY

Suitable for young children if accompanied by adults

Freckles—20th Century-Fox. Direction, Andrew V. McLaglen. *Freckles* is no longer the classic Gene Stratton Porter story of the Limberlost, glowing with its love of birds and wildlife, tender with its gentle boy-girl first love. Though all the pieces of the original plot seem to be here in the Cinemascope picture, they have changed shape and color. *Freckles* rides the Limberlost hills on guard duty instead of walking them in intimate acquaintanceship. The Birdwoman is brittle and metropolitan; her niece, a teen-ager on a casual vacation in the forest. It all adds up to a glossy western adventure film with some love interest. Leading players: Martin West, Jack Lambert, Carol Christensen.

Family	12-15	8-12
A better than average western but disappointing to Porter fans		

Giuseppina—Lester A. Schoenfeld. A sunny, leisurely paced Italian short with a touch of good-natured satire and a pleasant moral. Giuseppina, the small daughter of an Italian gas-station owner, frets because her father cannot take her to the carnival. He tells her, however, that if she opens her eyes she will see some of life's carnival going right past their door. And so it does. With Giuseppina we meet a shirt-sleeved American camera enthusiast in a Cadillac, proper Englishmen who make their own tea while waiting for service, a showman in an open sports car who dances with Giuseppina to his partner's guitar music.

Family	12-15	8-12
Refreshing	Yes	Yes

The Hound That Thought He Was a Raccoon—Buena Vista. Direction, Tom McGowan. A Walt Disney short. Lost and hungry in the forest, an inquiring young puppy encounters a mother raccoon and promptly takes his place beside her feeding baby. The mother, having lost the rest of her family in a recent storm, accepts him and strives conscientiously to bring him up as a good raccoon. A curious and delightful relationship develops between the two baby animals, supposedly natural enemies—a friendship that involves them in a series of touching and amusing adventures. The animals are beautifully handled, the little comedy amazingly well produced. A must for animal lovers.

Family	12-15	8-12
Excellent featurette	Excellent	Excellent

The Swiss Family Robinson—Buena Vista. Direction, Ken Annakin. This is Disney's land, not the Swiss Family Robinson—gay escape fare featuring an uproarious battle with fairy-tale pirates, not the sober drama of a man and his family's struggle for survival on a desert island. In the first place Mr. Disney has moved the location to a lush, tropical West Indies island, shipped in a zoo of wild animals to add challenge, built a swamp to provide a struggle with a boa constrictor, and let loose two boatloads of pirates. The family salvages enough equipment from their wreck to toss off a four-level tree house that any home-beautification magazine would be proud of,

saving their real ingenuity to construct an elaborate defense system against the pirates. It is all pretty play-pretend because the pirates never seem to get hurt and the action, although busy, is mild and bloodless. The teen-agers in the family have a ball. Father and Mother Robinson seem to have come along for the ride. Leading players: John Mills, Dorothy McGuire, James MacArthur, Janet Munro.

Family	12-18	8-12
Gay Disney romp	Amusing	Amusing

ADULTS AND YOUNG PEOPLE

The Boy Who Stole a Million—Paramount. Direction, Charles Crichton. The Latins love to make pictures about small boys. Remember *Bicycle Thief* and the tender *Martellino*? Here a non-Latin, Charles Crichton (director of the *Lavender Hill Mob*) does still a different variation, laid in Valencia, Spain. His Miguel is a serious, appealing child who "borrows" a million pesetas from the bank where he is a page. He intends to redeem his father's taxi from a repair shop. Instead he finds himself a fugitive, center of an intensive search by police and members of the underworld. The chase is too prolonged, but American viewers will enjoy the extensive tour of Valencia and the brief glimpses of the people and their customs, English titles. Leading players: Virgilio Texera, Maurice Reyna.

Adults	15-18	12-15
Entertaining	Entertaining	Entertaining



In *The Hound That Thought He Was a Raccoon*, Weecha, a raccoon, and his foster brother, Nubbin, a hunting dog, grow and live together unaware they are supposed to be enemies.

A Breath of Scandal—Paramount. Direction, Michael Curtiz. An imperious but extremely bored princess is banished from Emperor Francis Joseph's Austrian court for unbecoming conduct. While riding one day she is thrown from her horse when the

animal is frightened by the red automobile of a young American. The two young people take shelter in a hunting lodge and of course fall in love. The emperor recalls the princess because he has arranged for her to marry a not-so-bright but politically important German prince. The American, however, refuses to give up. Maurice Chevalier exerts his familiar charm as the princess' father. John Gavin is a properly handsome and aggressive hero. Sophia Loren makes an excellent rebel princess but is less convincing in scenes where she is elegant and docile. Gay Viennese music; romantic settings and costumes. Leading players: Sophia Loren, John Gavin, Maurice Chevalier.

Adults	15-18	12-15
Light, frivolous period comedy	Sophisticated	No

Carry On, Nurse—Governor Films. Direction, Gerald Thomas. An ordinary little comedy about life in the men's ward of an English hospital owes its appeal to its broad innuendoes and vulgar pranks. Leading players: Kenneth Connor, Hattie Jacobs.

Adults	15-18	12-15
Matter of taste	No	No

Circus of Horrors—American-International. Direction, Sidney Hayers. The producers of the excellent *Tiger Bay* have turned their deft skills to conventional horror film, creating a handsome, imaginative, though pretty macabre shocker. The usual mad doctor, a plastic surgeon, transforms badly disfigured women into beautiful females, whom he trains for the circus. Whenever one of them attempts to escape, she is killed in an "accident" before the circus audience. Naturally Scotland Yard gets wind of the strange deaths, and the melodrama builds up to a madly murderous chase and slapdash finale. Leading players: Anton Diffring, Erika Remberg.

Adults	15-18	12-15
Well-made horror film; subject matter a question of taste.	Mature	No

The Dark at the Top of the Stairs—Warner Brothers. Direction, Delbert Mann. A bleak, embarrassingly intimate translation of William Inge's Broadway play to the screen. Time, 1950; place, somewhere in Oklahoma. The father, played with strained heartiness by Robert Preston, is a harness salesman who has lost his job because horses are being outnumbered by motor cars. His wife, who has not been told of his reverses, is irritated by his parsimony. She withdraws from him, devoting herself entirely to her children, a six-year-old boy and a shy, inarticulate teen-age girl. This study of family life has merit only because it tries to do something difficult: to analyze the fear and loneliness of people who lack genuine tenderness and the ability to communicate with one another. A technically polished production. Leading players: Robert Preston, Dorothy McGuire.

Adults	15-18	12-15
Interesting	No	No

Desire in the Dust—20th Century-Fox. Direction, William F. Claxton. A lurid melodrama of the deep South, made up of a medley of stereotypes. There are the vulgar, coarse colonel (played not too convincingly by attractive Raymond Burr), with ambitions to be governor; his amoral blonde daughter; and his insane wife. In contrast there is a warmhearted sharecropping family living in a pitiable shack, surrounded by outworn acres. Their handsome son, in love with the colonel's daughter, took a six-year manslaughter "rap" for her after she killed her brother in a drunk-driving accident. She could not, of course, wait six years for his love, so she married a young doctor. Now that her lover is free, however, she is perfectly willing to pay her debt of gratitude to him on off evenings. Leading players: Raymond Burr, Joan Bennett.

Adults	15-18	12-15
Matter of taste	No	No

Hell is a City—Columbia. Direction, Val Guest. An escaped convict seeks refuge among people whom he had formerly known and plans a robbery that will enable him to escape the country. The police inspector who had originally sent him up for a jewel robbery is on the alert, and ultimately the convict's actions are tied up with a recent murder. The story is laid in the grimy industrial area of Manchester, England, and given dimension by fresh camera work and sharp, individual characterizations. Leading players: Stanley Baker, John Crawford.

Adults	15-18	12-15
Good crime melodrama	Mature	No

High Time—20th Century-Fox. Direction, Blake Edwards. Bing Crosby fans may be a trifle saddened at his most recent choice

of a film vehicle—one of those synthetically gay college comedies in which all the old gags and ancient clichés are trundled out. He plays a middle-aged millionaire, a widower with two children, who enrolls at Pinehurst University to get the college education he missed in his youth. Mr. Crosby is his pleasantly disarming self, squeezing out a chuckle now and then. The young people with whom he surrounds himself are attractive and the old songs no worse, if no better, than in other comedies of this ilk. It must be said, too, that the French teacher he falls in love with is really delightful, but the story is just plain stupid. Leading players: Bing Crosby, Fabian, Tuesday Weld, Nicole Maurey.

Adults	15-18	12-15
Mediocre	Matter of taste	Matter of taste

The Last Days of Pompeii—United Artists. Direction, Mario Bonnard. An Italian spectacle-melodrama, based vaguely upon the historical novel by Bulwer-Lytton, once again exhibits the physical prowess of strong man Steve Reeves. Terrorist raids are sparked by a vengeful slave, mistress of the Roman ruler. Persons suspected of being Christians are thrown to the lions. They are rescued by Centurion Reeves, who happens to be in love with one of them. Allowed no respite, however, they and the whole city face the vengeance of Vesuvius. English titles. Leading players: Steve Reeves, Christina Kauffman.

Adults	15-18	12-15
Matter of taste	Emphasis on the violent and vengeful; poorly done	

Let's Make Love—20th Century-Fox. Direction, George Cukor. Yves Montand, as a bachelor billionaire experienced in the ways of money and women, becomes entranced with Marilyn Monroe when he finds her singing "My Heart Belongs to Daddy" in the rehearsals of what is hoped will be an off-Broadway revue. Mistaken by the casting director for an actor-applicant who is to satirize playboy Montand in the show, he does not reveal the error. Instead he himself plays the part, with the idea of making Miss Monroe fall in love with him rather than his money. Miss Monroe has added some extra girth, in spite of which she wriggles through her songs with disarming gusto. Although Mr. Montand is permitted only once to do a brief pantomime reminiscent of his one-man Broadway show, his quiet charm cushions an otherwise tedious production. Leading players: Yves Montand, Marilyn Monroe, Tony Randall.

Adults	15-18	12-15
Matter of taste	Sophisticated	Mature

The Savage Innocents—Paramount. Direction, Nicholas Ray. This self-conscious, semidocumentary story of an Eskimo, his courtship and his unhappy contacts with the outside world, attempts to show him within the context of his culture. The beauty of the northern landscape is magnificently explored. The story line falters, however, and the point is labored. Anthony Quinn, in one of his familiar bumbling, bashful characterizations, plays the young Eskimo hunter whose wife feels it is bad for them to live in the white man's settlement. A series of melodramatic events leads up to a most unsatisfactory ending. Leading players: Anthony Quinn, Yoko Tani.

Adults	15-18	12-15
Fair	Mature	Very mature

Seven Ways from Sundown—Universal-International. Direction, Harry Keller. The homespun western charm that Audie Murphy sometimes possesses (given a literate script) is present for a few brief moments as Seven-Ways-from-Sundown rides into town to take up his new job as ranger. But his first assignment, to find and bring back a ruthless but charming killer, puts him straight back into unleavened melodrama. Barry Fitzgerald's fascination as the outlaw is more verbal than real, and his capture and long journey back are punctuated with violence. Leading players: Audie Murphy, Barry Fitzgerald.

Adults	15-18	12-15
Routine Audie Murphy western	Some	Some

Sunrise at Campobello—Warner Brothers. Direction, Vincent J. Donahue. Based on Doré Schary's popular Broadway play, this picture pays tribute to Franklin Delano Roosevelt the man, describing his heroic struggle against the crippling effects of polio and showing also in generous measure the devotion of his wife. The efforts made by Sara Delano Roosevelt to dominate her son, his wife, and their children are given considerable footage. Much care is taken to avoid sentimentality. It is too bad that director and stars were not equally alert to the danger of too great a preoccupation with the details of physical imper-

sonation, which distract the audience and detract from the spirit of the film. Despite this drawback its subject matter will make the picture inspiring to many. Authentic background details at Campobello and Hyde Park are consistently interesting. Leading players: Ralph Bellamy, Greer Garson.

Adults 15-18 12-15
A dedicated tribute to Franklin Delano Roosevelt

Surprise Package—Columbia. Direction, Stanley Donen. An exiled king, living on a rocky Aegean island, needs money to keep his "small" bachelor establishment running (nine bedrooms and "les girls"). He is unable to find a buyer for his last piece of jewelry, the Crown of St. Hubard, until the arrival of Nico, exiled American racketeer, who has "collected" a million dollars but has left it with a friend in New York. When Nico withdraws home for the money the gang decides that he will have little use for it where he is (currency restrictions and all), so they send his girl friend instead. Art Buchwald's satire and sophisticated gags produce plenty of laughs. Leading players: Yul Brynner, Mitzi Gaynor.

Adults 15-18 12-15
Amusing Sophisticated Very sophisticated

Walk Tall—20th Century-Fox. Direction, Maury Dexter. A run-of-the-mill western has to do with the breaking of a peace treaty between the government and the Shoshone Indians by renegade whites who scalp Indian women and children for bounty money. A local cavalry officer, admiringly named "Walk Tall" by the Indians, must bring back the miscreants for punishment. The setting is in the San Bernardino National Forest. Leading players: Willard Parker, Kent Taylor.

Adults 15-18 12-15
Mediocre Poor Poor

Under Ten Flags—Paramount. Direction, Duilio Coletti. A melodrama based on the true exploits of Admiral Rogge, whose German surface raider *Atlantis* made history during World War II. The audacious admiral could quickly transform the appearance of his attacking ship into that of a merchantman from one of any ten neutral countries. Whenever he sank a ship, however, he would insist upon preserving the lives of the passengers. He had sunk twenty-two before a British admiral, having intercepted a secret code, was able to defeat him. Van Heflin and Charles Laughton are good as the German and British foes, each of whom respects the other. Direction is fair, with attention given to good documentary touches. (The real Admiral Rogge is now serving as an officer under NATO.) Leading players: Van Heflin, Charles Laughton, Liam Redmond, Mylene Demongeot.

Adults 15-18 12-15
Uneven but interesting Same Same

Why Must I Die?—American-International. Direction, Roy Del Ruth. A cheap, lurid rehash of the sensational melodrama *I Want To Live*, in which a delinquent young woman struggles unavailingly against her criminal environment and, convicted through circumstantial evidence, is sent screaming to the electric chair. Leading players: Terry Moore, Debra Paget.

Adults 15-18 12-15
Poor production; poor values No No

Motion Pictures Previously Reviewed

Family

Suitable for children if accompanied by adults

The Charroes Cabanes—Fair.
For the Love of Mito—Fair.
Dimmesdale—Credible but entertaining.
Jungle Cat—Children, mature in part; young people and adults, excellent.
The Lost World—Amusing, but scary for those who dream of animals under the bed!
The Magic Boy—Children and young people, fun; adults, delightful.
Sign of Zorro—Children, fair; young people, pretty juvenile; adults, routine.

Adults and Young People

All the Young Men—Children, mature; young people and adults, good.
The Angel Wore Red—Children, no; young people, very mature; adults, matter of taste.
The Apartment—Children and young people, no; adults, matter of taste.
Battle in Outer Space—For science-fiction fans with a taste for the esthetic.
The Bellboy—Children and young people, mediocre; adults, Jerry Lewis fans.
The Bulls Are Ringing—Children, fair; young people and adults, good of its kind.
Between Time and Eternity—Children, no; young people, mature; adults, matter of taste.
The Big Chief—Fair.
Brides of Dracula—Children, no; young people and adults, good of its kind.
Cage of Evil—Children and young people, very poor; adults, mediocre.
The Captain's Table—Children, no; young people, poor; adults, matter of taste.
The Crack in the Mirror—Children, no; young people, mature; adults, matter of taste.
The Day They Robbed the Bank of England—Entertaining.
Dreams—Children and young people, no; adults, matter of taste.
Elmer Gantry—Children and young people, no; adults, mature.
The Esquimaux—Poor.
Fast and Sexy—Children and young people, mature; adults, matter of taste.
The Flute and the Arrow—Interesting.
From the Terrace—Children, no; young people, poor; adults, dull and pretentious.
The Great Day—Children and young people, mature; adults, fair.
Head of a Tyrant—Children, mature; young people and adults, matter of taste.
Hell to Eternity—Children and young people, no; adults, uneven.
Hiroshima—Mon Amour—Children and young people, no; adults, a fine picture.
I Am at the Stare—Good.
Ice Palace—Children and young people, poor; adults, stilted, pretentious.
In All Right, Jack—Clever, amusing farce.
Inherit the Wind—Children, very mature; young people, mature; adults, excellent of its type.
It Started in Naples—Poor.
Man in a Cocked Hat—Children and young people, yes; adults, amusing British satire.
Murder, Inc.—Children and young people, no; adults, matter of taste.
The Music Box Kid—Children, no; young people and adults, poor.
Next to No Time—Fair.
The Night Fighters—Good ethics; indifferent drama.
The Night of Lucette Borgia—Children, no; young people, poor; adults, matter of taste.
Noose for a Guzman—Children and young people, poor; adults, western fans.
Ocean's 11—Children, no; young people, poor; adults, unpleasant.
One Foot in Hell—Mediocre.
Oscar Wilde and The Trials of Oscar Wilde—Children, no; young people, for the older age group; adults, good.
Please Turn Over—Children and young people, no; adults, very well acted.
Portrait in Black—Children and young people, no; adults, matter of taste.
Psycho—Children, no; young people, very mature; adults, good Hitchcock fare.
The Rat Race—Children and young people, no; adults, matter of taste.
The Red Is Silent—Children, mature; young people and adults, thoughtfully produced; good of its type.
The Savage Eye—Children and young people, no; adults, matter of taste.
School for Scoundrels—Children and young people, fun; adults, enjoyable.
Song Without End—Children and young people, mature; adults, fine musical film.
Sons and Lovers—Children and young people, no; adults, matter of taste.
SOS Pacific—Routine British melodrama.
The Story of Ruth—Children, yes; young people and adults, good.
Streepers When We Meet—Children, no; young people, mature; adults, pretentious and superficial.
Studs Lonigan—Children, no; young people, mature; adults, matter of taste.
Tarzan the Magnificent—Children, no; young people, violent melodrama; adults, matter of taste.
13 Ghosts—A fairly well-produced ghost story.
39 Steps—Children and young people, yes; adults, superior thriller.
Threepassy Opera—Children, no; young people, mature; adults, matter of taste.
Wild River—Excellent.

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